DOCUMENT RESUME

ED 058 760 88 EM 009 561

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TITLE Counseling Teachers: Using Video Feedback of Their Teaching Behavior.
INSTITUTION Texas Univ., Austin. Research and Development Center for Teacher Education.
SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.
REPORT NO R-11
BUREAU NO BR-5-0249
PUB DATE Jul 70
CONTRACT OEC-6-10-108
NOTE 118p.; See also ED 048 105

EDRS PRICE MF-$0.65 HC 6.58
DESCRIPTORS Behavior Change; *Counseling; Counselor Acceptance; Counselor Attitudes; Counselor Role; Counselor Training; *Microcounseling; *Microteaching; Student Teaching; Teacher Attitudes; *Teacher Education; *Video Tape Recordings
IDENTIFIERS Personalization

ABSTRACT

The suggestions offered in this manual illustrate some aspects of videotape counseling, some apportunities and problems in counseling teachers, and some typical problems involving classroom teaching, cooperating teachers, supervisors, etc. The manual is designed mainly for counseling psychologists and educational psychologists who work with prospective teachers. Using the techniques described here a teacher educator can use a videotape of the teacher's own teaching performance as a stimulus for counseling and behavior change. Video feedback counseling is a part of a total system of ideas and modifications of teacher education, called "personalization." Via case studies the manual discusses preparation for video feedback counseling and describes the initial reaction of teachers to their videotaped behavior, the teacher's emerging concerns, and finally the resolution of these concerns at the end of the counseling session. (JY)

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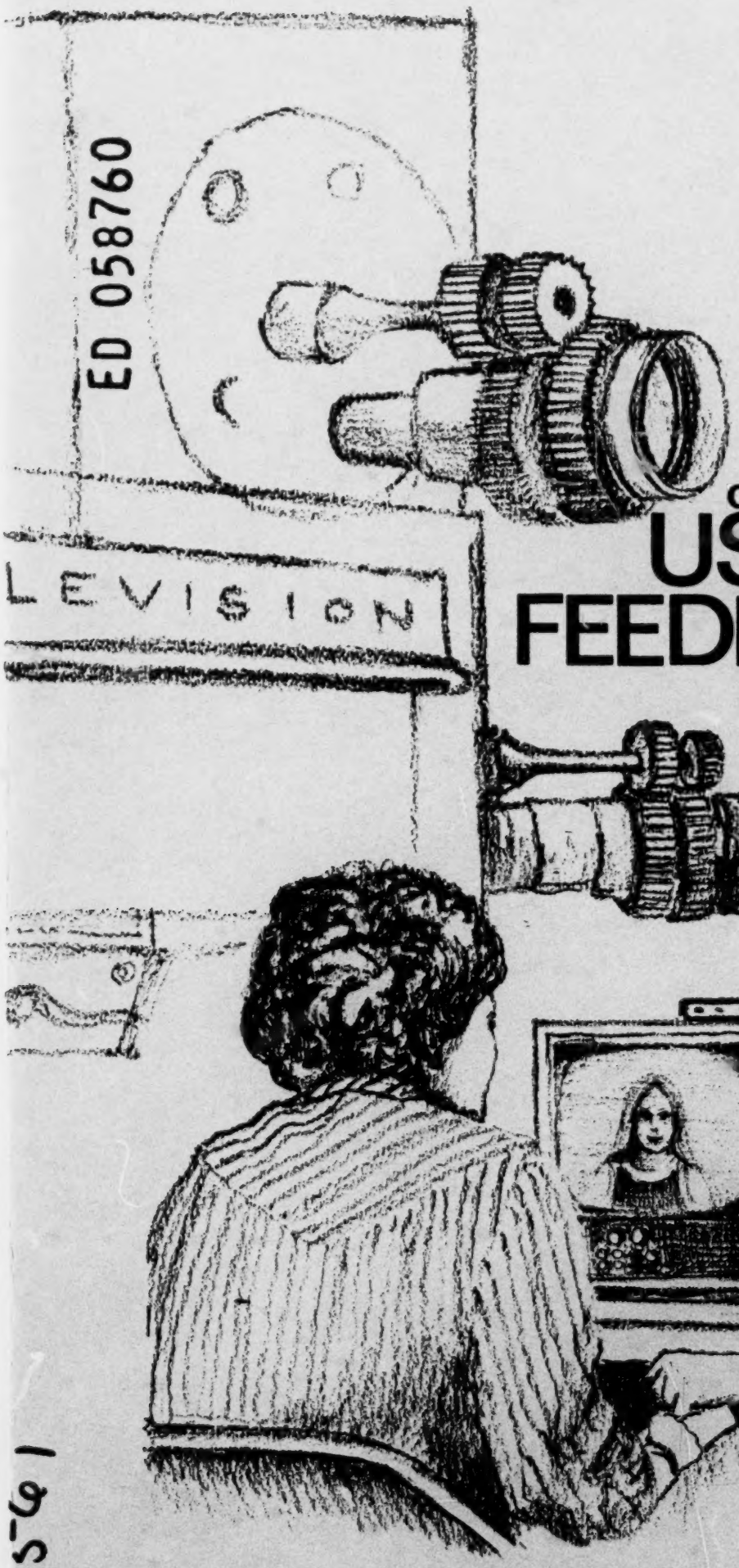

counseling teachers:

USING VIDEO FEEDBACK of their TEACHING BEHAVIOR

EM 009 5-91

PERSONAL-PROFESSIONAL DEVELOPMENT SYSTEMS DIVISION
The Research and Development Center for Teacher Education

ED 058760

COUNSELING TEACHERS:

USING VIDEO FEEDBACK

OF THEIR TEACHING

BEHAVIOR

A Manual for

Counseling Psychologists

Frances Fuller

Harry Baker

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Personal-Professional Development Systems Division

The Research and Development Center for Teacher Education

The University of Texas at Austin

July 1970

COUNSELING TEACHERS:
USING VIDEO FEEDBACK OF THEIR TEACHING BEHAVIOR

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CHAPTER I

INTRODUCTION

This manual is number 11 in a series produced by Texas Research and Development Center for Teacher Education. The general purpose of this series is to help teacher educators to personalize the professional preparation of prospective teachers.

Although it is not necessary to have read all of this series to understand this manual, the reader should be familiar with the contents of at least four components in this series. These are manual #1 "Personalized Education for Teachers: An Introduction for Teacher Educators," manual #8 "Assessment Training Kit" consisting of six manuals, manual #9 "Counseling Teachers Using Personal Assessment Feedback," and manual #10 "Camera in the Classroom, the Human Side of Video Taping Teachers."

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This is not a counseling manual. It assumes that the user of the manual, a counseling psychologist, has already developed his own philosophy and style of counseling. The suggestions here are offered not to demonstrate how to counsel, but rather to illustrate (1) some aspects of videotape counseling, (2) some opportunities and problems in counseling teachers and (3) some typical problems involving classroom teaching, cooperating teachers, supervisors etc.

This manual is addressed mainly to counseling psychologists and educational psychologists who work with prospective teachers. However, supervisors of student teachers and other teacher educators who use videotapes of teaching or who are present when teachers see their own teaching films may find this manual helpful. The general purpose of this manual is to enable a teacher educator to use a videotape of the teacher's own teaching as a stimulus for counseling and behavior change.

Video feedback counseling is only one procedure in a total system of ideas and modifications of teacher education. This total system is called personalization. These ideas and other procedures are described briefly in the next few pages, and may be found in more expanded form in other manuals listed at the end of this manual. Effects attributed to video feedback counseling, in combination with other personalized treatments, are reported in a research report, "Effects of Personalized Feedback on Teacher Personality and Teaching Behavior" (Fuller et al., 1969).

This manual, and particularly the "prescriptions" in it, may seem to be presented with an aura of assurance far greater than we actually feel. This casebook is principally a record of our

experiences. The "prescriptions" offered are procedures supported by convergences in the literature and which we found to produce effects we and others thought helpful.

CHAPTER II

VIDEO FEEDBACK COUNSELING, PERSONALIZED EDUCATION, AND THE CONCERNS MODEL OF TEACHER EDUCATION

Video feedback counseling is, essentially, talking with a teacher after both teacher and counselor* have seen, usually for the first time, a videotape of the teacher's teaching.

Video feedback, as used here, does not attempt to change the teacher's "teaching" in the sense of new instructional procedures or content. Instead the purpose is to help the teacher change as a person, be more aware of her emotions and behavior, and how these affect her ability to relate to others, to help her to understand better the impact she has on those she teaches and the impact they have on her, and to help her adjust her behavior accordingly.

The above can only happen over a period of time and as part of the developmental process in the teacher herself. This implies that video feedback counseling, as it is presented in this manual, can be adequately understood only in some kind of developmental framework of teacher education. For the writers of this manual, this developmental framework is expressed in the terms "Personalization" and "Concerns Model of Teacher Education."

Personalized Education

The general thesis of personalized education discussed in manual #1 is that the feelings, attitudes, motivation and other personal characteristics of teachers, as well as their intellectual abilities, influence what they learn and how they teach. Consequently there are two kinds of modification of teacher education curricula which are necessary. One type of modification is that which considers the intellectual abilities of the learner. The other is that which considers the feelings and other personal traits of the learner. When the curriculum is adapted to consider the learner's intellectual competence and substantive preparation, the term commonly used is individualization of instruction. This is not new. Most curricula are modified to consider level of ability and preparation.

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* The term 'counselor' is used throughout the manual for the sake of simplicity and consistency. What is said of the counselor, however, is understood to apply equally well to supervisors and teacher-educators generally.

Modifying the curriculum to consider the learner's feelings we call personalization. A personalized program of education is one that considers the feelings, the motives, questions or concerns of students. The term used here to express the complex interaction of feelings, motives, attitudes, etc. of a given teacher at a given moment of time is the word "concern." Thus, we ask such questions as "What are they really concerned about?"

Obviously, both personalization and individualization of education are important and complement each other. Education should be adapted both to the capacities (individualized) and to the feelings (personalized) of students. In this manual we shall be concerned with personalization.

Concerns Model

What makes it possible to personalize education is the discovery that teacher concerns occur in a fairly regular sequence, or in "phases." These phases are represented in the following schema.

What Are Teacher Concerns?*

As teachers approach the task of teaching and as they actually engage in it, they express concerns about teaching. They describe their concerns in such different ways that they are difficult to summarize. Some method is necessary to boil down this diversity and to summarize statements. A brief overview of a classification system for the different phases of teacher concerns is as follows.

Overview of Concerns Codes

I. Phase of Concerns about Self

Code 0. Non-teaching Concerns

Statement contains information or concerns which are unrelated to teaching. Codes 1 through 6 are always concerns with teaching. All other statements are Coded 0.

II. Phase of Concerns about Self as Teacher

Code 1. Where Do I Stand?

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* Adapted from Manual for Use with the Teacher Concerns Statement (Manual #6).

Concerns with orienting oneself to a teaching situation, i.e., psychological, social and physical environment of the classroom, school and/or community. Concerns about supervisors, cooperating teachers, principal, parents. Concerns about evaluation, rules or administrative policy, i.e., concern about authority figures and/or acceptance by them.

Code 2. How Adequate Am I?

Concern about one's adequacy as a person and as a teacher. Concern about discipline and subject matter adequacy. Concern about authority as a teacher.

Code 3. How Do Pupils Feel About Me? What Are They Like?

Concern about personal, social and emotional relationships with pupils. Concern about one's own feelings toward pupils and about pupils' feelings toward the teacher.

III. Phase of Concern about Pupils

Code 4. Are They Learning What I'm Teaching?

Concern about whether pupils are learning material selected by the teacher. Concern about teaching methods which help pupils learn what is planned for them. Concern about evaluating such learning.

Code 5. Are They Learning What They Need?

Concern about pupils' learning what they need as persons. Concern about teaching methods (and other factors) which influence that kind of learning. To instill what they need as persons later.

Code 6. How Can I Improve Myself As A Teacher? (And Improve All That Influences Pupils?)

Concern with anything and everything which can contribute to the development not only of the pupils in her class, but of children generally. Concern with personal and professional development, ethics, educational issues, resources, community problems and other events in or outside the classroom which influence pupil gain.

To summarize, Code 0 indicates that the teacher is not concerned about teaching. Codes 1 and 2 are basically self-oriented teaching concerns. Code 3 is transitional, but here the teacher's concern is already more pupil-oriented. Finally, in Codes 4, 5 and 6, the teacher is definitely pupil-oriented in a clear teacher-pupil relationship.

Phases of Concern and Various Personalization Procedures

There are various procedures by which the feelings of teachers can be brought to bear so that they augment learning. In the first phase of concerns, for example, some preservice teachers may need help in facing and resolving such feelings as excessive defensiveness or lack of confidence which may tend to prevent them from being more receptive to experience, more flexible, or more aggressive. The manual "Counseling Teachers: Using Personal Assessment Feedback" (#9), has been developed to help the preservice teacher meet and resolve some of these early concerns.

Another phenomenon of the early stage of teaching is the tendency of teachers to be concerned with self-protection, with the power structure of the school, class control, content adequacy and with evaluation by superiors. For such concerns the curriculum content can be sequenced so that what is taught is relevant to what is wanted at the time that the concern is felt by the student. Thus, another manual, "Personalized Education for Teachers" (#1), has been developed. In it concerns are described and examples of different concerns are given. Directions also are given for the measurement of concerns, and suggestions are made for the ordering of content for educational psychology, curriculum-instruction and other courses, so that such courses can follow the natural sequence of concerns of preservice teachers. It is only when such early concerns are resolved that teachers can more readily get down to the real business of learning how to teach and of being concerned with their pupils.

Another stage occurs in teaching when the young teacher, who has partially resolved her self concerns enough to want to teach the pupils, makes her first real teaching effort. At this time her strengths as a teacher need to be noticed and reinforced. At the same time she needs to be helped with any unresolved problems of lower concerns. This manual on video feedback counseling, has been developed to help the teacher during this stage of her development. The preservice teacher is shown a videotape of herself teaching, and, together with her counselor, she confronts herself in her professional role, and works through whatever obstacles or concerns are aroused by the experience.

Kinds of Concerns Brought Up During Video Feedback

The different kinds of concerns - as distinguished from "Concerns Phases" - can be illustrated as follows:

		SELF	
		Concerns Known to Self	Concerns Unknown to Self
OTHER	Concerns Known to Another	Public (1)	Incongruent (3)*
	Concerns Unknown to Another	Private (2)	Unconscious (4)

The columns represent what is known and unknown to the person himself, the person who is undergoing some experience. The rows represent what is known and unknown to others, those who observe the person doing the experiencing.

In the first box (1), the concern is known both to the person himself and to another person. For example, the teacher says to the class, "Let's be quiet on our way to lunch." The class knows that the teacher is concerned about noise in the hall. That concern is public, (1) above.

The teacher may also be wondering whether the lunch menu will conform to her diet, and, if it does not, whether she will eat the brownies. She does not tell the class though. That concern is private. The teacher (self) knows but others do not know. Such private concerns are represented by (2) above.

Incongruent Concerns

If we look at the diagram again, at box (3) in the upper right hand column, we see that concerns may be known to others but not known to the self. These are concerns we have, concerns of which others are aware, but of which we ourselves are not aware. Can we have concerns of which we are not aware?

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* The distinction we make between "incongruent" and "unconscious" is not made by most writers; generally "unconscious" is used to refer to both categories 3 and 4.

Miss Smith is walking beside the class telling them to be quiet. As they approach the principal's office door, John notices several things. Miss Smith straightens up. Her shushing becomes a little more insistent, then stops after they pass. John knows that Miss Smith is concerned about the principal's good opinion. Miss Smith does not know, or at least she could not freely name, what she feels. It may be apparent to any observer that Miss Smith is concerned about the principal's good opinion. At the same time, Miss Smith might deny it and even maintain that she is not concerned about the principal's opinion.

The classic example of incongruent behavior is the loud, angry comment, "I am not angry! I am not shouting!" Congruence is awareness of one's own feelings, a good match between what one feels and what one knows about what he feels. Incongruence is lack of awareness of one's feelings. Incongruent concerns are those of which another person is aware, but of which I, the one who has the concerns, am not aware. These concerns are represented in (3) above.

Unconscious Concerns

One kind of concern can exist which is recognized neither by the person himself nor by others around him. Consequently there is no way of knowing what, if anything, is there until it "dawns" on the person or on someone else. If it dawns only on the person himself, it becomes private(2). If it dawns only on an observer, it becomes incongruent(3). For example, an experience from this sector may move to the private sector when some insight dawns. We say, "I know that was how I felt but I didn't realize it at the time."

A teacher may have a feeling something is amiss but not be sure exactly what it is. She may think she is concerned about one thing, a private concern perhaps, and actually be concerned about something else-- something of which she is not aware, an unconscious concern. A common example is a student teacher's concern about class discipline. She says, and truly believes, that she wants to get the class to quiet down. Still, she stands by helplessly when the class is unruly. Many alternatives are suggested to her which would achieve her expressed objective of quieting the class. But she does not accept the suggestions, or if she tries to do what is suggested, the suggested method fails. For example, she is told to be, and tries hard to be, "stern." But her sternness is limp. Her "heart" is just not in it. Then one day the truth dawns on her. She is not concerned entirely with discipline, as she thought she was. She is concerned also with quite a different goal. She is concerned with winning the affection of the class. She wants them to like her.

She fears that if she reprimands them, they will not like her. She is concerned both about a problem of which she is aware (discipline) and about a problem of which she is not aware (being liked). She was not sufficiently aware of this last concern to put it into words, but it was there. When the truth dawns, her concern moves from the unconscious sector to the private sector. No one else yet knows, but she does.

Public, Private, Incongruent, Unconscious Concerns in Behavior.

The four kinds of concerns have been separated here only to simplify the explanation. In real human behavior, the four kinds appear together. For illustrations in actual demonstration, the reader is referred to "Creating Climates for Growth" another publication in this series. This complexity of interaction is present as a matter of course during the self-confrontation counseling sessions. Later an example will be given of just such an interaction involving the student teacher, the counselor, and the teacher's supervisor--a situation in which all three of the above were moving on different levels of concerns, not understanding each other, and not fully understanding why they were not communicating.

As may be evident by now, progress in self-confrontation counseling involves particularly the cell (4) above. "Incongruent" behavior, and to some extent, particularly with a skilled counselor, cell (4), "Unconscious" behavior. Thus, in the examples just given, if Johnny's teacher could see herself on videotape as she passes by the principal's office she might possibly see as clearly as Johnny that she was trying to make a good impression. The incongruency might make her laugh or blush. On the other hand, she might not "see" it at all. She might need help to see it. Perhaps with the help of a trusted counselor or supervisor she can become aware of what others already know about her, and even aware of what is unknown both to others and herself. This is what video feedback counseling is all about.

CHAPTER III

REVIEW OF THE LITERATURE*

Film and videotape feedback has been used in a variety of disciplines and for a variety of purposes -- particularly in the areas of education and therapy.

The principles governing the use of film or video feedback are those which underlie generally the relationship between feedback and change: (1) Change is facilitated by frequent, immediate and positive reinforcement (Gagne and Bolles, 1963; Skinner, 1938). (2) The more an individual can effectively utilize the feedback of information appropriate to a change project, the more successful he will be in attaining his change goal (Benne, Bradford and Lippitt, 1964; Frick, 1959; Miller, Galanter & Pribram, 1960)-- whether that goal be in the mind of the one confronting (therapist or supervisor), or whether it be as-yet-to-be-formulated in the mind of the subject (teacher or client).

There are two basic approaches within which most of the research in the area of film or videotape feedback has been done. (1) The approach based on Bandura's theory of modeling (1963), uses the more traditional concepts of reinforcement, reward, stimuli, and so forth (Bush and Allen, 1967; Cooper and Stroud, 1967; Jensen, 1968; Ivey et al., 1968). (2) A more eclectic approach is explicitly or implicitly based on self theory (Rogers, 1951), Sullivanian Interpersonal Theory (1954) and Cognitive Dissonance theory (Festinger, 1957), and uses such concepts as expectancy, self concept, congruency, dissonance, etc. This second approach tends to see man more as proactive -- having within himself the capacity to recognize the discrepancy between his actual behavior and what he desires to be, and to commit himself to a valued goal (Zimbardo, 1969; Kolb, Winter and Berlew, 1968).

Principles which emerge out of research in the two general conceptual areas described above are the following:

(1) Research in therapy indicates that therapeutic progress needs the presence both of facilitative conditions (positive regard, empathy, etc.) and also of "confrontation," that is, "an act by which the therapist points out to the client a discrepancy between his own and the client's way of viewing reality" (Anderson, 1968; Collingwood and Lenz, 1967, 1969; Staines, 1969). Staines' (1969) article seems

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* An extended review of the literature will be found in a separate R & D monograph Cf. Baker (1970).

to indicate that such "confrontation" is just one point on a continuum running from shallow to deep interpretation and would correspond to what Staines and others call "moderate interpretation." In non-attitudinal matters (i.e., simple shaping behavior) Staines finds that a moderate level of interpretation is most effective in raising and maintaining levels of desired client behavior; and in attitudinal matters moderate dissonance (or moderate confrontation) is most effective in causing attitude change. (See also, Bergman, 1951; Speisman, 1959; Harway et al., 1956; Raush et al. 1956; Bergin, 1966). Stoller's distinction between discrepant and non-discrepant feedback (1968) seems to fall into the conceptual framework of dissonance theory.

(2) There is a necessity for what has been variously described as "cueing," "focusing," "highlighting," etc. -- both in the case of simple shaping behavior (Skinner, 1938) and in cases involving more complicated feedback, such as in teaching or therapy. In brief, feedback that is not accompanied by appropriate shaping or some kind of focusing, has not been found to change behavior (Staines, 1969; Bush and Allen, 1968; Stoller, 1968; Geerstam and Reivich, 1965). This is true because, in the case of self viewing, subjects have developed such learned insensitivity to much of their own behavior (the result of a long history of biased self attitude) that a particular kind of focusing is needed to overcome this (Stoller, 1969). Even in the viewing of relatively superficial and non-threatening behaviors such cueing is necessary, because, in the absence of such cues, "subjects have no idea what to look for" (Bush and Allen, 1969).

(3) Available literature indicates that indeed film or videotape feedback can be a stressful, anxiety-producing experience (Nielsen, 1964; Moore, Chernell and West, 1964; Logue, Zenner and Gohmar, 1968; Bindrim, 1969), that the objective representation of self can be more anxiety producing if the subject is already anxious (May, 1950; Harvey, Hunt and Schroder, 1961; Schumacher, 1968) and that a v tape or film representation of self involves a selectivity and focusing on self which makes such a feedback experience more arousing emotionally, and different from other representations of self (Nielsen, 1964; Geertsma and Reivich, 1965; Kagan and Krathwohl, 1967; Stoller, 1968). There is no reason to believe that stress and anxiety as may arise in such a self-confrontation experience would not cause the same inhibiting effects that threatening messages have been shown to cause (Janis and Feshback, 1953; Janis and Terwilliger, 1962; Berkowitz and Cottingham, 1960; Staines, 1969; Truax, 1966b). Further, although no research studies have addressed themselves to the specific problem of harmful aspects of confrontation counseling, all available research indicates that confrontation counseling can be damaging to individuals who do not have within themselves the capacity to change. Thus, people who have neither the strength to face certain weaknesses in their personalities, nor the defenses to cope with them, will

either be disorganized by the experience or will be defensive in an unconstructive way.

(4) Thus, for confrontation to be successful, it should be done in a situation where the subject feels basically secure, is not unduly threatened, where he trusts the therapist (supervisor) and feels that the other understands and has positive regard for him. When the confrontation session is one involving a professional task, it is desirable to create a situation of "psychological safety," a "not for keeps" situation that is still close enough to the demands of the real professional situation so that it makes for personal learning. Thus, it is similar to the "unfreezing" phase of the change process described by Schein (1964), to the psychological safety situation described by Miles (1959), and to such low-risk situations as scrimmage in football, brainstorming, or client-centered therapy. As such it presupposes what Goldstein, Heller and Sechrest (1966) conclude as the single most important variable in therapy, positive attraction toward the therapist on the part of the client, and what Klein calls the "larger and extended context of relationships" within which such confrontation takes place (Golembiewski and Blumberg, 1967). Additional discussion and support can be found in the references given by Goldstein, 1966, the work done by Jouard and Landsman, 1960; Jouard and Lasakow, 1958; and Jouard, 1959, by Nielsen (1964), and by Geertsma and Reivich (1965).

(5) When subjects are given film or video feedback of themselves, such confrontation results in less discrepancy between the subjects' self-concept and their ideal-self-concept, and between their self-concept and their "public self" (themselves as others see them) (Boyd and Sisney, 1967; Walz and Johnston, 1963; Cornelison and Arsenian, 1960; Nielsen, 1964; Carrere, 1964, 1955, 1958). Further, relevant research suggests that in changes involving self-concept and ideal-self it is the self-concept which changes rather than the ideal self (Truax, Schuldt and Wargo, 1969).

(6) Research by cognitive dissonance theorists seems to bear out the hypothesis that subjects with high or low self-concepts will tend to act in accordance with their self-concept; further, that the self-concept can be sufficiently manipulated in an experiment so as to cause behavior change consequent upon such self-concept change (Aronson and Mette, 1968).

Thus, the self-concept is an important individual-difference variable both in the way a person acts and in the way he receives feedback about himself. Further, available research indicates that a low self-concept reduces the probability of experiencing dissonance between present behavior and future valued goals (Winter, Griffith and Kolb, 1968). This is in line with dissonance theory (Brehm and Cohen, 1962) and Erikson's work on identity diffusion (1959). Finally, there is evidence to suggest that body image and self-concept and self-

acceptance are quite interrelated (Boyd and Sisney, 1967; Rogers, 1951; Bindrim, 1969).

(7) Another important variable which interacts with stress in self-controntation experience is what is called by the various names of dogmatism, closemindedness, authoritarianism (Rokeach, 1959; Adorno et al., 1950). The earliest formulations by Rokeach linked anxiety and one's personal belief system as a cognitive net of defense mechanisms to protect oneself, a network that is highly resistant to change (Rokeach, 1959). A number of experimental studies have confirmed the basic formulations of Rokeach (e.g. Erlich, 1961a, 1961b; Druckman, 1967), but have also suggested qualification of the original theory (Erlich and Lee, 1969). Thus, available research indicates that dogmatism is an important individual difference in feedback and learning. One study of particular interest in the present context is that of Kaplan and Singer (1963) in which they concluded that "openness to sense impressions apparently runs parallel to openness of ideas, willingness to examine them critically, and careful analysis of thought." Other studies indicate that high dogmatics will be more threatened by and avoid exposure to belief-discrepant information than low dogmatics (Vacchiano, Strauss and Hockman, 1969), that they will perceive a personality testing situation as more threatening (Tosi, Fagan and Frumkin, 1968a, 1968b), that dogmatism/authoritarianism is negatively correlated with self disclosure (Halverson and Shore, 1969) and also with the ability to separate one's self concept and one's ideal self (Winter, Griffith and Kolb, 1968). The latter study suggests that such inability to clearly articulate differences between present behavior (self-concept) and future goals (ideal-self) reduces the probability of experiencing dissonance between these two elements; hence, little motivation to change behavior is present.

(8) That visual feedback is more effective in producing behavioral change is more often assumed than tested. Studies comparing the two modes of feedback indicate, however, that visual feedback is more effective in causing change than audio feedback (Gibb and Platts, 1950; Robinson, 1968).

Video feedback is being used more and more as an integral part of various kinds of training programs - particularly in education (see Jensen, 1969, for a listing of the various projects). This has been done both on a theoretical basis in experimental programs, and in more pragmatic and ad hoc ways, by schools and school systems, which tend to assume the value of such feedback. Several of the more promising programs of research are those at Stanford University involving microteaching (Cooper and Stroud, 1967), at the University of Texas at Austin (Fuller et al., 1969) and at Michigan State University (Michigan State, 1967), involving a more personalized approach to the use of videotape feedback.

CHAPTER IV

PRESCRIPTIONS: COUNSELING STRATEGIES IN VIDEO FEEDBACK COUNSELING. PROBLEMS, COMPLEXITIES, WARNINGS.

The preceding review of the literature, along with our own experience, suggests some guidelines and some warnings for those who give video feedback. The different prescriptive comments are organized in terms of three basic questions:

A. Who should be selected for video feedback counseling?
B. What treatments are recommended?
C. What outcomes are to be expected?

The responses to the above questions are organized in a series of sub-headings, each one of which will have reference to related research on the topic, suggested articles for reading that deal relevantly with the topic, and, finally references to following sections in the manual which are felt to be good case illustrations of a particular strategy or warning.

Some of the following sub-headings have borrowed freely both from Stoller's articles on the use of Focused Film Feedback (Stoller, 1968, 1968a) and from Anderson's articles on Confrontation (1968, 1969). Rather than intersperse the following prescriptions with constant quotations it was felt more useful to paraphrase the above author's own comments and to note the source (sub-heading 1, under question #B for Anderson, and sub-heading 2, 4, 7, and 8, under question #B for Stoller).

A. Who should be selected for video feedback counseling?

(1) The general population of teachers-in-preparation can benefit from video feedback counseling. The measure of benefit may depend on such factors as ego strength and openness to feedback, but basically whatever harm there may be in video feedback counseling lies in the mis-use of it by a counselor or supervisor rather than in the teacher herself or the medium itself.

Teachers in the general pupulation have many concerns that are normal and that are unresolved and even unaroused. Our own research indicates that video feedback counseling is a powerful and effective instrument for the resolution of such (lower level) concerns and the arousal of higher level concerns.

Even though video feedback counseling is not problem or pathology oriented, certainly the counselor will be interacting with teachers who have serious problems, whose behavior may be self-defeating or pathological. Used in a sensitive way, video feedback counseling can be helpful even here, though it may not have maximum effectiveness with such teachers.

Suggested reading: (4), (31), (29), (27), (28), (56).

Case studies: Cf. Chapter III, Section 3: Emerging Concerns of Teachers.

(2) Videotape counseling presumes at least a moderate receptivity to feedback and lack of defensiveness. If a teacher is particularly defensive, if she is closed, if she has a ready excuse for every failing, then videotape feedback counseling will be minimally effective. Relative to this, research indicates that subjects who are particularly rigid, dogmatic, authoritarian in their general behavior will tend to be less open to new information in general.

Defensiveness may take different forms. Thus some teachers may find it difficult to deal with specific bits of behavior toward which confrontation feedback may direct itself. They would prefer to remain on fairly rarified levels of abstraction, or else they find themselves so rooted in the past that they resist shifting to concrete behavior in the present.

Suggested reading: (24), (37), (40), (49), (63).

Case studies:

1. Case of Esther Lowry: p. 97. Though her assessment material did not indicate an unusual defensiveness, her behavior during the whole of the videotape feedback session showed a strong willingness to engage the counselor on any point she brought up either by denial or by changing the topic to situational problems during the filming (whether these were the filming itself, the behavior of the children, nature of the lesson content, etc.).

(3) Teachers who have a very low self-concept -- particularly if they really are what a supervisor or cooperating teacher would agree on as a "poor teacher" -- may sometimes be more discouraged than helped by videotape feedback. This is likely to be true particularly if the counselor feels reduced to a kind of forced supportiveness that has an element of dishonesty in it in order to buoy up the discouraged teacher.

Videotape counseling presupposes a sufficiently strong self-concept and sense of competence that the teacher can take discrepant and even disagreeable information about herself and use it productively -- even if the feedback session itself was a time of stress and discomfort for the teacher. Thus, the teacher most likely to benefit from videotape counseling is the one who (a) has a change-goal strong enough to motivate her, and (b) a strong enough sense of identity and sufficient capacity to distinguish between present self and ideal- self. Such an individual is more likely to perceive without distortion, to be receptive to information, to see accurately discrepant behavior, to be responsive to stimulation, and to have hope, i.e., to believe themselves capable of change and to discriminate opportunities for change and rewards for progress.

Even in the case of teachers with a low self-concept or low ego-strength, video feedback may for the first time give them a true picture of themselves. This, in turn, can provide a more realistic base for staying in teaching or for opting for something other than teaching. This is a legitimate and constructive use of video feedback, and such teachers can benefit by video feedback counseling.

Suggested reading: (50), (76).

Case studies:

1. Case of Sally Finch: p. 90. A good example of how a person with a low self-concept will tend to see those behaviors that reinforce her image of herself. Even later in the interview, after a powerful therapeutic interchange among Sally, the counselor and the supervisor, (an interchange which dealt directly with Sally's low self-concept, how her behavior was affected by that, and how seriously the counselor and the supervisor regarded Sally). Sally remained surprisingly unaffected by the incident -- in the opinion of a psychologist who listened to her tape and who coded it.

2. Case of Mary Sampson: p.. 68. This is the case of a teacher with a strong self-concept, and a fairly strong inner (fantasy) life -- whom her counselor described as a "well compensated introvert." The emotion she was expressing in the film was quite at variance with what she felt during the film. Though this was very discrepant information and obviously dismayed her, she had a strong sense of competence as a teacher and gave the impression of taking the information offered her (by the tape and by the counselor) with a quiet determination to use it productively.

(4) Videotape feedback counseling is a kind of confrontation that can be damaging to teachers who do not have within themselves the capacity to change. These are teachers who have neither the strength to face certain weaknesses nor the defenses to cope with them when they see them; they do not have the wherewithal to deal with the exposure of feelings that are so evident on film or tape. Such teachers are simply "hung on a hook," and exposure on tape is counter-indicated when there is little or no possibility of change. In such case the teacher is likely to be defensive in an unconstructive way -- wasting her own time and the counselor's time, and gaining new feelings of hostility and suspicion at "psychological intrusion." (It must be added that the above will rarely take place because of the teacher alone, but rather in conjunction with poor counseling, which may be using video feedback in unproductive, threatening, or even destructive ways. Cf. Section 2, sub-heading 3, 5 and 6.)

Some teachers will express a definite disinclination to look at themselves. Under these circumstances no one should be forced to view their videotapes who has expressed a clearly stated resistance for it. Such strong feelings, however, may better enable the counselor to know what the teacher's concerns are, and to more effectively counsel her.

Suggested reading: (35), (42), (57).

Case studies:

1. Case of Esther Lowry: p. 97. This case, already mentioned, is also valuable as an illustration of the above prescription. Whether due to the stress of the situation, low self-concept, or whatever, it seems fairly clear that this interview was not a productive one for the teacher.

(5) If a subject is in a very high state of anxiety there is a chance that more feedback of any kind -- especially if it is discrepant -- will be an unnecessary burden. The anxiety may generalize to the counseling feedback situation itself. Videotape counseling should not be given until certain basic concerns have already been allayed and the teacher feels secure in her position at the school and comfortable with the counselor or whomever will be present when she sees her tape.

Suggested reading: (31), (65).

B. What treatments are recommended?

(1) Research indicates that while the facilitative conditions mentioned by Rogers (1958) and others are a necessary prerequisite for successful therapy (and thus for videotape counseling also), they are not sufficient. Needed also is the element of "confrontation," that is, "an act by which the therapist points out to the client a discrepancy between his own and the client's way of viewing reality" (Anderson, 1969).

Provided the counselor is reasonably credible and has some personal relationship already established with the teacher, then "confrontation" may be an appropriate vehicle for the counselor to express his real thoughts and feelings the moment they are appropriate. Such expression will help the teacher learn to accept and express her own thoughts and feelings, and to test her own perceptions against another person's "reality." Through such confrontation the teacher experiences the fact that there is more than one way of viewing a person or situation, and she learns that two persons may disagree without harboring hostile feelings for one another. Finally, such constructive confrontation gives the teacher an honest and immediate experience of herself. She feels the impact she can have on another individual and begins to realize her impact on herself, which in effect is a movement toward self-confrontation, the ability to face oneself honestly without need of guise or delusion.

Confrontation also signals to the teacher a measure of respect for her increasing capacity for self-determination. The counselor is not handling the teacher with kid gloves (as so many others have done) for fear of overwhelming, hurting or shaping her. By directly communicating his own position to the teacher, the counselor allows or prompts the teacher to make her own stand clear and to evaluate it against the counselor's viewpoint. This is often most critical in dealing with more disturbed students, those with serious problems, since this kind of honest interaction (or rather, the lack of it) is what very often lies at the root of such disturbance.

Suggested reading: (2).

Case studies:

1. Case of Alma Barnes: p. 60. When Alma protests that her pupils had her in a bind in the classroom (i.e., they could misbehave because of the constraints of the filming on the teacher) the counselor confronts her with "no, you weren't constrained...you could have called their bluff." Though at the time the teacher felt that she was too weak to do it, at least the counselor's presenting her with a different "set," a different way of looking at the situation, gave her more alternatives to work with in the future.

2. Case of Laura Placette: p. 71. This is the case of a teacher who is such a kind, empathic person that she elicits care and concern on the part of those she interacts with -- lest they harm her. The counselor directly confronts the teacher with the possibility that this kind of behavior can be potentially quite manipulative and stifling of growth (p. 71 because her pupils will be unwilling to hurt her and hence may not express some of their hostile or even aggressive feelings.

(2) As already intimated, such confrontation (in the above sense) should be attempted only within the context of an established relationship between the teacher and the counselor that has already been started in the Assessment Feedback interview, or elsewhere, and hopefully in other encounters and sessions -- a relationship of trust and credibility and "positive regard" from the counselor toward the teacher, and perceived as such by the teacher.

Suggested reading: (35), (62).

(3) Of particular importance is the management of stress in the videotape counseling interview. If the sessions are conducted insensitively, the experience for the teacher may be disturbing, and may actually increase defensiveness.

Thus it is important that the session involve no grading or evaluation, that it be done by someone who knows the teacher personally, and who can empathize with the teacher -- preferably someone who has been videotaped himself and who has had his tape shown to others. Research in the area of stress shows that when a threat is greater than can be handled by the person threatened (or than can be handled by the solution proposed), threatening messages, and often their communicator, can be misperceived, distorted and belittled by their recipients.

Under conditions of high stress, teacher openness to feedback will be minimal. At such times the most effective counselor behavior is to be as supportive and as honest as possible. At such times discrepant feedback (cf. #8 below) is likely to be both unacceptable and not utilizable. Nondiscrepant feedback should be emphasized, particularly if it concerns important aspects of the teacher's behavior.

Related to the above, the counselor should never attempt to "break down" a student teacher into openness or receptivity. The teacher may need her defenses to operate at all -- even though it may be ineffectively. Otherwise, (a) the stress of such confronting may cause the teacher to forget or "block out" much of what went on in the counseling feedback interview, or (b) the teacher may feel forced into admitting something she does not want to admit -- and a kind of "reactance" or resistance may develop which may prove to be counter-productive. Even if the videotape shows clear and unassailable data, the student teacher may not always act as though the evidence is true or even exists.

The counselor should be, of course, reasonably well aware of his own motivations and needs in pointing out teacher behavior and in making interpretations about it. A person may point out others' shortcomings with a kind of "I told you so" glee, or even with hostility. Under such conditions the response can only be of rejection, regardless of the objective evidence supporting the observations.

Similarly, rushing in to support in an over-zealous manner, which has the effect of placing the recipient of this help in a weak and childlike position, can also be inappropriate. Again, in the guise of being interested in helping others, it is possible to engage in strategies which serve personal needs to the disadvantage of the teacher-client.

Suggested reading: (35), (42), (62).

Case studies:

1. Case of Esther Lowry: p. 97. This case, already mentioned twice, is also valuable to show the effects of stress on an interview. Esther seemed to feel threat in the counselor's remarks and hence tended to either block or belittle what the counselor was saying. Under such conditions -- whether they were due to the teacher's defensiveness, the counselor's press, or a combination of both -- the value of feedback is minimal.

(4) A student teacher's viewing of herself on videotape will probably have little effect on her learning of new behavior unless (a) the teacher has clear expectations or behavior goals which she can then check the film or videotape against, or (b) the teacher, in viewing the behavior, has been cued about what to look for. Either or both of the above are achieved more easily when a counselor observes the videotape with the teacher and reacts to it with her.

As with the situation of therapeutic interpretation in general, the mere presentation of information (in this case the videotape image) is often insufficient. At times a teacher is capable of looking at herself on videotape and of grasping exactly what is incongruent in her behavior, or at least what was hitherto unconscious to her, and of grasping exactly what is relevant to her from an interpersonal point of view (or of seeing immediately how some kind of inner anxiety is affecting the way she deals with a situation). However, this is infrequent, and help generally is required to aid observation. Verbal specification, labeling and repetition are often necessary to give structure and meaning to self observations.

Since videotape is introduced into a counseling relationship precisely because of the important additional information it provides, it may seem to be a contradiction to state that it presents too much data. Nevertheless, its outstanding reature can easily be that it overwhelms the teacher who is viewing it in terms of information that can be used by her. In this sense, videotape reflects a quality of life; the information we are constantly processing is continuously being abstracted and selectively attended to rather than being dealt with in a uniform fashion. The same phenomenon may occur in a videotape feedback situation: unless somehow the teacher viewing the tape can recognize, from her goals and expectations, what is important when she sees it (or the therapist or supervisor, from their experience, knows what is important once they see it) the same kind of selectivity will be exercised as takes place in daily life; and the usefulness of the videotape information will be diluted in much the same way as similar information is diluted in everyday life.

When a viewer looks at himself too frequently, a possible consequence is that he ceases to observe in the same manner. Similarly, if videotape feedback is used steadily for too long a time, there is a decided danger of dissipating its power. It is similar to the phenomenon that occurs when one looks at the bathroom mirror every morning; people generally cease to really look unless they see something unusual. In situations where videotape feedback can be used at any time, it is recommended that it be used at intervals when it

appears to be most advantageous. These intervals are: (a) when motivations and concerns about teaching generally need to be aroused, i.e., when teaching tasks need to be identified; (b) when lower level concerns have been resolved and the teacher is ready to face herself in a professional role to examine new developmental tasks; (c) when a teacher has not yet changed her overt behavior but is under the impression that she has; (d) when a teacher is attempting to change and wants to see if she is succeeding; and (e) when problems arise in the classroom which the teacher cannot explain but wants to change.

Since it is often necessary to specify for a teacher what is considered to be relevant about her behavior, it may be necessary to re-play the tape more than once in order to help her find what is important. When doing this it may be helpful to turn the sound off; reducing the amount of information can heighten the nonverbal information. As much as possible, specific information ought to be attended to, and suggestions for behavioral change introduced so as to make the feedback as helpful as possible. It is therefore important that behavior in the form of interaction be emphasized in the videotape feedback rather than static views of people talking about themselves. (Cf. Stoller, 1968, 1968a).

Suggested reading: (18), (68), (69).

Case studies:

All the material in the sections entitled Initial Reactions and Emerging Concerns are instances of the Counselor and Supervisor focusing on certain aspects of the student teacher's behavior -- preferably on those aspects of it which she herself brings up. As is obvious, the behavior to be discussed is not decided on beforehand. Rather, those behaviors are focused on which either seem to defeat what the teacher is about (the self she is presenting, the task she is attempting to do) or which enhance it. This is true, particularly when the teacher herself is only dimly aware of those behaviors, and sometimes when she is not at all aware of them.

For some examples, see:

1. Case of Joyce Kuempel: p. 82. Where discussion of a mannerism of hers (brought up by the teacher self-critically) is revealing of a whole style of relating to others in a reaction-formation kind of way.

2. Case of Maggie Biggs: p. 64. Where focusing on the teacher's tendency to be somewhat "stage-ish" (in her own words), or artificial, in her teaching are again revealing of a whole style of life.

3. Case of Sally Finch: p. 90. Where discussion of the teacher's voice and her manner of speaking indicate a low self-concept and a manner of coping that the teacher hopes will make up for her lacks but which probably is self-defeating.

(5) The reason why confrontation is important in therapy and in videotape feedback counseling is that attitude changes take place only when realistic and acceptable feedback about one's self is at variance with one's self-concept. General attitude changes are less likely when the focus is on a particular kind of behavior and on the reinforcement of that particular behavior without generalizing to related behaviors and attitudes. Hence, where there is discrepancy between what the teacher thought she was doing, and what she sees herself doing on videotape, and/or what the counselor sees the teacher as doing on videotape, the counselor should explore such areas of discrepancy with the teacher. He should emphasize primarily what the teacher feels is discrepant, seeking to articulate clearly what the teacher can only feel or hint at but not verbalize. Stronger confrontations (i.e., involving discrepancies of which the teacher is not aware, and depth interpretations) should be done only if the pointed-out discrepancy somehow makes sense and is productive in the context of what the counselor and teacher are talking about, and if the teacher has a strong enough self-concept to bear such confrontations.

Focussing on discrepancy is particularly effective when the subject is engaged in some "ego-involving" activity. Otherwise there may not be a strong enough stimulus to engage the teacher's interest; the teacher simply may not be that interested. Or there may be dissonance reduction by the teacher's saying "My heart wasn't in it," "I really wasn't trying."

In some cases, even when the activity in which the teacher is involved is not highly ego-involving, the behavior may be sufficiently discrepant to the teacher as to provide a motive for behavior change. Thus, a teacher may profess to be interested in and involved with the children, and yet her videotape behavior may portray her as disinterested in them, or unaware of what kinds of interaction are really going on in the classroom.

(6) When interpretation of the teacher's behavior is offered by the counselor, its effectiveness will depend on two factors:

(a) how shallow or deep the interpretation is -- the most effective interpretation being "moderate interpretation," that is, not so deep as to be unrecognizable (and possibly aversive), not so shallow as to lead to no new insights, but just deep enough to articulate what the client is leading towards or searching for, but cannot yet articulate. This factor is connected with the counselor's couching such interpretations in the teacher's own language (though sometimes different language may open new perspectives and represent a significant confrontation).

(b) how responsive the counselor is to client-affect just below the surface of her remarks, and being able to label, identify, or emphasize such affect. Though a conceptual distinction is made here between interpretation and the labeling of affect, the two may not be so distinguishable in therapeutic practice. Perhaps it may be impossible to have the one without the other.

Suggested reading: (7), (68).

Case studies:

Most of the cases in the manual are examples of the above. For particular examples, however, the reader may refer to the case of Stella Cox, p. 49, where the counselor characterizes her manner in class as "trying so hard" to reach the children; the case of Anne Becker, p. 55, where the counselor describes the teacher as looking as though she was "carrying the weight of the world on her shoulders"; also the case of Miriam Stans, p. 53, where the counselor is able to catch the sense of the teacher's having accomplished a massive developmental task in her first attempt at teaching.

(7) Of particular relevance here is the distinction made between "interpretation" and "feedback" by Stoller (1968). (As he uses the word "interpretation" in a more narrow sense then we are using it, we will use the word "speculation" in its place and set it off against what he calls "feedback.") Speculation is legitimatized only by a theoretic frame of reference; its relevance is often the knowledge and familiarity the interpretor (speculator) has of the theory in question. Unless a person is already a somewhat skilled therapist, his speculating about the behavior of others is often more detrimental than helpful in attaining the goals a person may be setting for himself. Feedback on the other hand consists of data which are valid throughout a person's life; his own reactions and perceptions. The skill of presenting feedback is in becoming aware of these reactions and perceptions rather than letting them slip away; and in presenting them at the appropriate time. Although feedback is inevitably selective, it is based less upon learning a psychological theory than it is learning to read oneself.

The above comments provide us with two corrolaries:

(a) the very act of giving feedback is a meaningful and beneficial learning experience for those who learn to present it to others; feedback, the honest reading of one's own responses as quickly as is possible, has an inherent value for its own sake.

(b) for the teacher receiving feedback, the information is of obvious value: It is her reflection of how the world receives her. The reflection is not enmeshed in some theoretical framework, but is at a "gut-level," a feeling level.

Finally, when a counselor offers an interpretation about a teacher's behavior ("you behave in this way because...") very often the usefulness of such interpretation to the teacher will depend on whether or not she accepts the counselor's theoretical framework. As much as possible, such interpretation should be couched in the teacher's own conceptual framework, her way of seeing and verbalizing her world.

Suggested reading: (31), (69).

Case studies:

Most of the cases in the book are felt to be examples of either "moderate interpretation" (cf. previous section as well as random examples throughout the manual) or "feedback," as defined above. This may be in the initial reactions section (e.g., the case of Debbie Young, p. 76 or Laura Placette, p. 71 (both of these at the very beginning of the session), or it may be during the main body of the counseling session (e.g., the case of Laura Placette, p. 71).

(8) The strategic intervention time for videotape feedback is at the point where teacher expectations can be matched with what she actually sees in terms of the entire range of acts that are emitted. Within this context two types of feedback are conceptualized (Stoller, 1968):

(a) Discrepant Feedback refers to that teacher behavior seen on the videotape in which there is a marked discrepancy between the response the teacher wishes to elicit and what her behavior actually would appear to elicit. Thus, one of the most opportune points at which to introduce counselor feedback is when it is apparent that the teacher is getting discrepant feedback (or has gotten it and is just now expressing it) from the videotape in terms of her own goals. It is at this point that a teacher may be ready to assimilate her material when it is fed back to her in a manner that bears some resemblance to the way others see the same material. She must be ready to react to herself in analogous fashion to the way others react to her.

It should be obvious, however, that discrepant feedback will be relatively disturbing to the teacher and, in fact, will often result in a disruption of behavior, in that the teacher will become highly conscious of what she is doing, and will consequently be unable to perform as smoothly as she had before. However, this is often a necessary step in her stopping customary behavior prior to the development of new behavior. Supervisors, particularly, must understand that new behavior is usually less smooth than old behavior.

(b) Nondiscrepant feedback refers to that behavior as seen on the videotape which is congruent with what the teacher expects. Such feedback is highly supportive and reinforces the behavior being shown. This kind of feedback can be very effective for the teacher who has changed her behavior so as to elicit reactions which are more congruent with her goals. Counselor use of nondiscrepant feedback to reinforce certain behaviors is an excellent way to support growth and change, and to give the teacher an opportunity to see herself in a new light.

Suggested reading: (60), (69).

Case studies:

For good examples of productive discrepant feedback, see the cases of Mary Sampson, p. 68 and of Alma Barnes, p. 60 For an example of nonproductive discrepant feedback see the case of Esther Lowry, p. 97.

For an example of nondiscrepant feedback in a supportive atmosphere, see the case of Debbie Young, p. 76.

(9) Finally, an important feature of videotape feedback is the attempt to provide alternative behaviors to the teachers. This may consist of direct suggestions on the part of the counselor. Conceptualizing alternatives is a very difficult and subtle task. Doing this adequately tries a counselor's skill to the utmost, since he is often reduced to supplying inadequate suggestions at the point when the teacher's need is greatest. However, in this situation the very fact of attempting to help the teacher (thus answering her emotional needs) may prove more important than coming up with a concrete answer. In fact, foolish suggestions may even encourage the teacher to think, since she sees there are no pat answers that an "expert" can offer. So, in the process of offering alternatives, as inadequate as they might be, a teacher is often encouraged to search further, arriving at her own conclusions.

Sometimes even better than providing suggestions is the attempt, on the part of the counselor, to help the teacher engage in new behavior. This will often take the form of the counselor's entering

into a new type of interaction with the teacher, or with supporting a kind of behavior that the teacher (unknowingly) rejects in herself -- first bringing it to awareness, then supporting it. Or the counselor may attempt to focus on some facet of the teacher's potentiality which has not yet become manifest in her behavior with others (e.g., a more adult kind of interaction). Such interventions are similar to other therapeutic activity; they are mentioned here because videotape feedback should be considered incomplete unless attempts of this nature are made.

Suggested reading: (69).

Case studies:

See the case of Alma Barnes, p. 60, for a good example of the counselor suggesting alternative behaviors for the teacher.

C. What outcomes are to be expected?

(1) "Immediate" outcomes, or the initial reactions of teachers to their teaching behavior on videotape, include: increased awareness of one's "private world" (a feeling of "being exposed"), and increased awareness of discrepancies, of inconsistencies between feelings and behavior. Hence, a more accelerated counseling situation is to be expected.

It is difficult to summarize the range of initial reactions; but the reader can refer back to section A of Chapter VI (p.38) for differences in initial reaction.

The above outcomes are not given here as "good" or "bad" but simply as outcomes to be expected and with which the counselor has to deal.

Suggested reading: (57).

(2) Short-term outcomes of videotape counseling may well take the form of "lapses" in effective teaching behavior. In other words, if the feedback has been successful there may actually be a kind of disruption of behavior -- at least in a number of instances -- in that the teacher has now become very conscious of what she is doing and will consequently be unable to perform as smoothly as before. However, this is often a necessary step in the teacher's trying the change-over from old habitual behavior to new, untried behavior.

Suggested reading: (69).

(3) One of the long-term outcomes to be expected is an increased accuracy of self perception, that is, less discrepancy between the

teacher's self-concept and her "public self," or between her self-concept and her "ideal self." Such increases in accuracy of self-perception should lead to greater congruence in the teacher's behavior (e.g., between what she is feeling and what her face is overtly expressing), more congruence between how she sees herself and how others see her.

Suggested reading: (11), (50), (57), (77).

(4) Another long-term outcome to be expected is that teachers who receive videotape feedback (as part of a program of personalized feedback) will become more imaginative and stimulating in their classroom teaching. In other words, the effect of counseling seems to be an increase in the ability of teachers to express themselves more freely, to communicate more effectively. Videotape feedback, a more task-oriented, classroom-centered treatment seems to enable the teacher to display in class this new-found ability to communicate themselves, and thus, to be more authentic and more stimulating.

Suggested reading: (28), (30).

(5) Another expected gain is an increase in professional identity and motivation to teac . Also, teachers receiving videotape feedback are expected to make m re appropriate choices of teaching as a career. In conjunction with some kind of specialized placement after feedback, there is also expected an increase in self confidence as a teacher. This seems to happen because a teacher, who is in the process of "unlearning" some of her normal, habitual, ineffective ways of acting, can "re-learn" more effective ways of teaching when she is in a ready-made situation, with appropriate models.

Suggested reading: (30).

(6) The teacher who has received behavior feedback counseling will be better able to understand and predict how others react to her teaching. She will elicit more appropriate responses from pupils and fewer inappropriate responses.

Suggested reading: (30).

(7) Attention to the concerns of teachers in videotape feedback counseling will help to resolve early concerns (with school situation, class control, evaluation by others) and will help to advance teachers to more mature concerns (with student learning and teacher pupil interaction).

Suggested reading: (29), (56).

(8) In general, the combined effect of assessment feedback, videotape feedback counseling and special placement, when these are fitted to the needs of the teacher receiving them, is to make the teacher more attentive to feedback from others, more realistic in assessing her own behavior, more receptive to change, more autonomous (more likely to develop an individual teaching style), more responsive, more supporting of persons and more likely to contribute to channeling

the students' learning. Similarly, the pupils of attentive, responsive, supporting. channeling teachers are hopefully themselves more attentive, responsive, supporting and will contribute more to the shaping of their own learning.

What helps distinguish personalized feedback from other forms of videotape feedback is its ultimate goal of increasing the teacher's and pupil's capacity for self direction. It is our purpose to place in the hands of the teacher, an understanding of, and some measure of control of, her acts, so that future change is more within her own capacity and according to her own, ever-growing and changing, criteria. The teacher, hopefully, will possess self-correcting mechanisms for change, making possible further personal and professional development.

Suggested reading: (30).

CHAPTER V

PREPARATIONS FOR VIDEO FEEDBACK COUNSELING

Before the first video feedback counseling conference, the teacher will have been videotaped. The procedure for doing this taping, particularly the human side of making such a record is described in another manual in this series, manual #10 entitled "Camera in the Classroom, the Human Side of Video Taping Teachers."

We believe that counselors should have, themselves, been video taped in a situation in which they are not "acting," but in which they are attempting to do something important and if possible something which is new and untried.

We also believe that the counselor should have had some "video feedback counseling" in the sense that he should have seen his videotape in the presence of someone who mattered to him. Such a preparation, in our own experience, seemed to innoculate us at least a little against doing unintentional, hurtful things to teachers during video feedback.

Although we found that any visitors present in the classroom while a neophyte teacher is being videotaped are at best, a burden to the teacher and a distraction to the class; still there is no substitute for the experience of actually seeing videotaping first hand. The counselor should try to arrange, with the permission of a teacher, to see at least one videotaping session of a totally inexperienced teacher. It will help him to an appreciation of all the events outside camera range, and will provide a new understanding of the events within camera range. What the teacher says about the filming will thenceforth sound less like "defensive behavior" and more like an understatement of what actually went on. From our own experience we have found that extraneous factors, of which the counselor was quite unaware in the video feedback session itself, sometimes played an important role in defining the teacher's mood during the filming -- sometimes to the extent of almost misrepresenting her characteristic way of teaching and of interacting with the pupils.

Counselor's Relationship with Teacher.

Presumably a relationship has already been established between the counselor and the teacher -- either through assessment feedback counseling or through some other means. This makes it more easy at the beginning of video feedback counseling for the counselor and the teacher to deal with each other openly and honestly.

The counselor may also know a great deal about the teacher's classroom situation and about the teacher's progress through the professional program since the counselor may also have played the role of consultant in the teacher's placement or another aspect of the teacher's professional program.

Presentation of Tape

The video feedback session should be well coordinated. Though this coordinating process may not be the counselor's concern, he should at the very least be aware of what the schedule of interviews is, and know beforehand what kind of room the feedback session is going to be held in (i.e., it should be a reasonably quiet, confidential setting, with no interruptions). Someone should be in charge of (1) making sure the videotape monitor is set up, (2) actually playing the tape, (3) scheduling the teachers, (4) contacting the various people who are to be present, (5) having a tape recorder present (if a record of the feedback session is desired for research, counseling or training purposes) and (6) having a dictaphone handy -- in the event that the counselor wants to make a quick summary of what happened in the feedback session. Relative to this, the sessions should be so spaced that the counselor, according to his own style, has time to record on the dictaphone right after the feedback session and then time to prepare for the next session (presuming that several feedback sessions may be held one after another). Again, however this is done -- whether through some central office, or through the counselor's secretary -- someone should be in charge of coordination and the counselor should be in contact with whomever is in charge.

Before the videotape is shown, the counselor should come to at least a qualified decision whether or not he wants to interact with the teacher during the actual showing of the tape or whether he will accept but not encourage remarks of the teacher during the videotape feedback saving the counseling interaction till afterwards. In our own experience we have found it more productive to follow the latter course, to let the teacher see the whole picture of her teaching behavior, then let her react as she will to the different aspects of her videotaped behavior that particularly impressed her. If there are particular parts of the videotape which the counselor feels are important and which he wants the teacher to react to specifically he can always turn the tape back -- presuming that he knows how to run the videotape monitor, a relatively simple task to learn.

It is not necessary for the counselor or the teacher to have seen the videotape before they see the tape together and discuss it in their counseling session. All the video feedback counseling which we have done has been scheduled so that the teacher and the counselor saw the tape together, both for the first time. Neither the teacher nor the counselor had seen it alone or with anyone else before.

Although this procedure was fortuitous, and usually due to pressure of time, it had some important advantages. This procedure assures that the teacher's reactions will be spontaneous and fresh, that she will be truly experiencing rather than merely reliving her first confrontation with herself. The counselor will have an opportunity to observe the teacher in a situation which, though safe, is still stressful. The teacher's feelings are usually strong and spontaneous.

Since the counselor has not seen the film before this session, the teacher is assured that no prior judgment has been made about her. No "case" has been built against her. She knows that the videotape has not been coded or examined, that she can explain, justify or defend her performance as she chooses.

Finally, though the preceding comments would give the impression that the feedback session involves only a counselor and the student teacher, actually it may be very much of a team effort. In our own program a university supervisor was present at all the video feedback sessions and both the supervisor and the counselor worked together as a team. They both knew the teacher personally and both tended to concentrate on those aspects of the teacher's teaching which they felt were relevant and important, each from his own discipline. Sometimes these two different discipline areas overlapped, giving the teacher different viewpoints on a particular aspect of her teaching. Sometimes these two areas made for communication problems, with each person speaking the language of his own discipline. Generally what happened was that each focused on different aspects of the filmed performance -- as did the teacher also -- and the viewpoint of each contributed to the selection and evolution of focus.

Finally, as has already been suggested in the Personal Assessment Feedback Manual (# 9), it is helpful if the counselor can appear in person before any group of teachers who are to be scheduled for video feedback counseling. This assures the group that the procedure is routine, that no teacher is being singled out for any reason, and gives the counselor the opportunity to stress the non-evaluation aspect of the feedback. Also, a considerable amount of time can be saved, since questions can be answered before the group as a whole.

CHAPTER VI

INITIAL REACTIONS OF TEACHERS TO THEIR VIDEOTAPED AND FILMED BEHAVIOR

The folowing pages include typical reactions of teachers to their videotapes (or films), about counselor and supervisor reactions both to the videotaped behavior and to the teacher's own reactions. It covers a spectrum of the kinds of concerns that teachers have, the kinds of problems that these concerns may manifest, the ways that counselors and supervisors react to such concerns, and alternative ways that they might have reacted. These illustrations try to tie transitory reactions of teachers to their films to more enduring personality dynamics of the teacher, as these later were seen from other data (knowledge that the counselor had of the teacher, either from personally dealing with her or from other data such as personality tests or feedback from other sources.)

These examples given in the manual are not "models" in the sense of "here's how to do it." They are merely records of actual sessions with teachers, records which may prove to be of some help to the readers of this manual -- at the very least in providing the reader with situations where he can judge how he might have reacted differently or what approach he would have used in dealing with the problem brought up.

The following typescripts are adapted from actual sessions with teachers. In all cases the typescripts have been changed to disguise the identity of the teachers involved. In these typescripts the following abbreviations are used:

C = Counselor
T = Teacher (or student teacher, student or client)
SP = Supervisor (or student teaching supervisor or university supervisor)
CT = Cooperating classroom teacher (or supervising classroom teacher)

When a typescript example is used, the actual words of the teacher, counselor, and supervisor appear on the left hand side of the page. On the right is a "translation," i.e., a brief summary of the central meaning of a comment. If this translation seems in some cases to go beyond the actual words, it should be realized that the audio tape source can contain inferences in tones which are not apparent in the written version of the comments.

A. Reactions of Student Teachers

The most common immediate reactions of teachers to their films or videotapes are to those behaviors with which they have li ed quite comfortably for some 20 years or so, but which they have nev.r seen or heard as others see and hear. Thus the surprise and even shock at the first confrontation with their "alter ego," with their "public" or "incongruent" behaviors (see page 44). Sometimes, it is the voice* which most startles the new teachers, as the following excerpts from three different teachers attest:

* * * * * *

T Ohhh...It's really nasal. (laughs)

C You said you were nasal. What does that mean?

T Well...I...I, twangy.

C Oh, your voice.

T I didn't realize (laughs) that I had that much of a twang.

* * * * * *

T And my drawl! I gotta take a speech course ...It's just awful.

SP (Laughs) Everybody notices their voice the first thing... You don't like your drawl? (S makes fun of her drawl. Everyone laughing).

* * * * * *

C Well, how did you feel about that?

T I don't see how those children stood that voice all year.

* * * * * *

Or the first reactions may be to the new strangeness of one's own facial expressions, or of accustomed gestures and mannerisms:

---

* This is particularly the case if 8mm film is used. Ofteh the sound-track does not give a good recording of the voice. Usually the distortion will be in the form of making the voice go too fast, giving it a "chipmunky" sound.

C What are your reactions?

T Reactions? I have too many expressions -- on the film it seemed kind of funny. All those faces, kind of like a child would probably make. It's not very adultlike. I'm not very reserved.

* * * * * *

C You keep shaking your head all the while we looked at the film as if you didn't like what you are seeing.

T Seeing my mannerisms on film really bothers me.

* * * * * *

T One thing that I noticed, and CT said it the other day, that I looked at ease and like I was feeling natural...Because I gestured a lot. Perhaps too much. In fact I seemed to be lacking something to do with my hands.

SP Somehow I felt you were doing something important with your hands.

* * * * * *

Or the reaction may be to the unexpected discrepancy between the emotion one thought one was expressing, and what comes across on the film. The teacher may discover that her feelings show more than she realized.

C What did you think of it?

T It's <u>terrible</u>!...I look terrible...I never realized that I look that bad. I really do look terribly uninterested and sad...I guess I've never seen myself that way when I'm teaching.

C Do you look sad to yourself?

T Yes, I do. And you know, that worries me, that I look as unhappy as I do. Because I don't <u>feel</u> that I'm never smiling... and yet, well, probably twice I smiled in the whole picture. I don't feel I'm that way when I'm conducting my class. Maybe I just have a different picture of myself...

* * * * * *

C Well, how did you feel about that?

T Oh, it's not...I didn't like it too much. I don't think it looked much like me.

C Why?

T Because I feel as though I smile, but when I see myself I look so unsmiling...I feel kind of disappointed when I see myself because I really don't feel like that...I didn't think I looked (laughs) that bad.

* * * * * *

Often the student teacher will react quite spontaneously to her nervousness or anxiety:

T I was real nervous; I could tell.

SP But you don't give the impression of being nervous very often.

T But I am.

* * * * * *

T I think I could have encouraged the children to talk more.

C Why didn't you, T?

T I think that I was so nervous. You know I was really well prepared, so there wasn't any problem asking questions. But I think I had my mind stuck in a rut.

* * * * * *

C What did you think about it?

T I don't know...It was all right I guess. I felt like I'd accomplished something when I finished it, because I was so nervous, because I had never taught them before. Well, I had a couple of times, for very short periods of time. But I was so nervous. And I'll tell you that when I got up there the worse thing about it was that I couldn't remember their names.

* * * * * *

Often the student teacher will react to the total classroom situation -- the kind of interaction that was taking place between her and the children:

T I was a little surprised, frankly; it was a little better than I thought it would be. Actually the situation wasn't as normal that day as it ordinarily was. They weren't as spontaneous as they usually are.

* * * * * *

T I should have given them more time. Of course I was nervous and they were too. They were all excited but yet nervous.

C I noticed that your nervousness didn't seem to separate you from the kids.

T This is the reason that when I get involved with the children I can put it out of my mind because I get so wrapped up in what we are doing.

* * * * * *

C You mean you'd do things different from what you see now?

T It seems to me that I elaborated too much, and didn't leave enough time for the children to ask questions, maybe to even lead me off the subject.

SP You mean you didn't leave enough room for the children to ask questions that they were really concerned about?

* * * * * *

When problems are brought up, they surface more often as concerns, or as the hint of a problem rather than as full blown presenting problems. Thus, in the following excerpts, the teacher is reacting to herself on the film; but in her reaction is the indication of some concern or problem which may be discussed later in the session:

C How did you feel about the film?

T Well, I felt like I...was more artificial on the film than I realized...Did I seem artificial to you?

C Not really genuine with yourself?

T Um-hm. I was upset that day.

C (Musing) Artificial...Do you mean...

T Well...just not the real me, maybe.

* * * * * *

T (Laughing in a quick nervous way) I was really surprised to see myself holding that one hand the way I did...I hold it like this. It looks...(nervous laugh)

C Because it looked relaxed?

T Yeah, I stand there and hold it like this. My boyfriend says it looks horrible.

* * * * * *

A thumbnail sketch of the "typical" reaction of teachers to their films would be the following: the teacher is very attentive, concentrating wholly on the videotape, even anxious. She is spontaneous, quite emotionally involved in the filmed representation of herself -- generally not seeing what she had expected, often reacting unfavorably to herself, and generally struck first by her voice or mannerisms. Though these are general patterns of response, there is no "typical" reaction in the sense of a predictable, stereotyped mode of responding. To drive the point home, the following reactions of different teachers to their films are given. The reader may want to imagine how he would have responded in the following passages:

C Your voice?

T Yes, oh gosh. It's just horrible.

C You say that your voice was horrible?

T Talking so fast and so high, and so "whiney," and so -- you know? I knew that I talked fast but I thought I'd slowed down so much.

C You don't like that in yourself, do you?

T No, I don't...And all that giggling. I giggled so much. I had to be nervous and I giggled after everything.

* * * * * *

T I was a little surprised, frankly; it was a little better than I thought it would be.

* * * * * *

T Well, it didn't turn out as bad as I thought. (laughs).

* * * * * *

C Why did you say that it was pitiful?

T Well, it really wasn't just pitiful, but it looked like at the very end that they were just running all around the place and weren't paying any attention to me, but they really were!

* * * * *

T Do you know what surpises me more than anything?

C No. What?

T I looked so young. I look so much younger than I do to myself.

* * * * * *

SP You looked like you were holding onto that back pretty tightly...Of course I think that gives you a little security.

T (Laughing) Yeah...

C Then you knew that you were holding onto that...That sounds like a lifesaver.

T I just picked it up and held on to it.

SP Like Linus' blanket, huh? (Laughing) Something to hide behind.

* * * * * *

T Well, I was kind of pleased with it.

C Yeah...Well, we're awfully glad.

T I really was. This is such a good idea...I wasn't nervous at all and I thought that I would be for the first time. I probably was for the first five minutes, and then that was all.

* * * * * *

SP So you weren't nervous at all about the film?

T I wanted to get it over with, but once it started it didn't bother me.

SP You looked like you were relaxed as ever.

T No, it didn't even bother me. I know a lot of the girls, you know, were nervous about it and you could see that. It didn't bother me like that at all.

C So you were really relaxed while this was going on?

T Yeah.

* * * * * *

SP This, uh...You look a little tired, T. Are you?

T No, just the usual day's work.

SP Oh, I see.

T Teaching is so hard to figure out.

* * * * * *

T I think that CT made me nervous.

C That was very obvious wasn't it? It looked as though you were just holding yourself together.

* * * * * *

C What was your reaction?

T I think I helped them too much, rather than asking them questions to lead them to the answers, but giving them the answers.

* * * * * *

T I didn't realize when we did this that we would do so much watching of pictures...Just seeing yourself, I think, is such a big thing. But they were such a great bunch of kids too, so...

SP What do you mean: you didn't realize...?

T I didn't realize how much I could gain from just seeing myself.

SP What particularly?

T Well, you have a different impression of yourself...I haven't really changed my impression, I guess you could say, but when you see yourself up there...I mean, you've created an impression on your own mind how you look and, (laughs) when you see yourself you realize so many things -- just like my gestures and things I did. But you don't realize it at the time.

* * * * * *

The last example clearly indicates the aspect of the experience which the teacher will not be able to articulate: an experience of meeting herself in another role, an "alter ego," a picture of

self that she has nothing to measure against except her own preconceptions. For most teachers -- though not for all, as the above excerpts suggest -- the experience of seeing themselves will be an involving one, especially if the filming or videotaping occurs at an early stage of their teaching career. This is the involvement coming from "being exposed" -- of seeing in one's face feelings which one is expressing, but of which one was not aware at the time. This discovering that one is betrayed to others every minute is not only involving but upsetting for many teachers, and this is what they react to although they may not be able to articulate it.

Over and above this "personal" involvement there is the involvement coming from the teachers seeing themselves for the first time in a professional role which they have committed themselves to. Also they often will feel under a fairly heavy evaluation and sense-of-adequacy stress (internally if not externally). In brief, most neophytes are trying on the role of teacher, and the sight of themselves actually teaching brings a painful awareness of themselves in a role that somehow they are just not quite expecting to see as such. (For a description of "public" and "incongruent" behaviors, see p. 7 of the present manual. For an extended discussion of the concept of "public self" and its importance for the development of a person's self-awareness, see Stoller (1968) and Mead (1934).

B. Responses of Counselor to film, to teacher's initial comments:

In the following pages are several examples of different reactions of student teachers to their films and videotapes, and how these were responded to by the counseling psychologist and supervisor.

At the top of the page are notes made by a recorder who was present in the classroom when the filming was done. These notes describe the film or videotape to which C, T, and SP are reacting. On the left side of the page is the actual text of the session. On the right side of the page are clarifications of the meaning of the interaction among the participants. At the bottom of each page is a short description of the student teacher, some hypothesized and alternate plans or tasks that the counselor or supervisor could take. These latter are more global comments than those at the side of the page. As will become evident from the following examples, the most productive (as well as natural) way of proceeding is to let the teacher react first to herself on the tape or film. It is the incongruency, or the discrepancy between a teacher's self-concept and her public self (herself as others see her) which often allows for the richest sources of personal gain. Or it may be the discrepancy between the teacher's self-concept and her ideal self which is most revealing and which the counselor can later explore.

On the other hand, if the counselor or supervisor watching the film with the student teacher has a particular axe to grind ("This film illustrates what I've been trying to tell you all along"), this tactic may quickly force the teacher into a defensive or an "explaining" posture -- losing thereby the teacher's own fresh and spontaneous reactions to herself on the film.

Thus, in the following examples, the counselor comments are almost entirely devoid of evaluative comments. His strategy during this first part of the self confrontation session is to listen, to reflect, to clarify, to support, and where it seems feasible, to give her own reactions, or to relate the teacher's immediate reaction to the film to a deeper issue which is central to her behavior as a person and as a teacher.

Martha Hopkins

Student Teacher reacts negatively to her body gestures and voice

Recorder's Notes: Teacher is attractive and smiles a lot. The lesson is on the State of Texas, and she has the children do such things as estimate the distance between cities, attempts to figure out which parts of the state engage in which different kinds of industry or farming. Teacher looks self conscious -- now and then looks a little nervously at the recorder and at her cooperating teacher.

T	Well, with my hand...one of the things that I kept saying is, "Now one of the things we'd like to do..." It was the same movement all the way through. I've never been aware that I'd ever done that before.	That was news to me.
C	You never realized how much you used your hands, until you saw yourself.	It really drove your gesture home?
T	Awful, and it distracts so much...and my drawl! I gotta take a speech course. It's just awful.	
SP	(Laughs) Everybody notices their voice the first thing. You don't like your drawl?	You are not alone in that.
C	Well, after all Martha, how do you think that people in the south learn to talk?	
SP	Well, is it <u>all</u> bad?	
T	No, uh-uh. But I really didn't think that I was like that.	
C	Well, I know how you feel. I felt that way too, the first time that I heard myself. I thought - I sound like I come from Brooklyn. I was just so horrified.	I understand your feeling.

SP You know, I heard my own voice
and I said "who's that?"

C What else did you notice...
besides your voice?

C and SP casually accept T's reaction.

Stella Cox

Student teacher tries to define her relationships with the children

Recorder's Notes: Student teacher has children in a semi-circle explaining that they are going to make a movie and that she wants to show how well first graders behave and how well they listen. Student teacher questions them asking them about the review of their lesson about George Washington. She is trying to help them remember and uses the word "perspective" several times and obviously the class doesn't understand this word. Students become more noisy and teacher tries to control the commotion by being very deliberate and very "sweet" with them.

T	One thing that I noticed, and CT said it the other day, that I looked at ease and like I was feeling natural...Because I gestured a lot. Perhaps too much. In fact I seemed to be lacking something to do with my hands.	Others say my gestures are fine but I feel uneasy about them.
SP	Somehow I felt you were doing something important with your hands.	
T	How do you mean?	
SP	Well, it seemed to me that your gestures were what you might call...well, friendly.	
T	Oh, I hope so. I feel like I want to reach out to them... But then when I look at this I realize I didn't even let them talk enough. I talked too much myself...almost talked down to them.	I want to do more for the children.
C	Well, you know Stella, I thought that it was something more than just talking down to them, or patronizing them. We've talked about this problem already, but here it seemed to be also that you were trying so hard... as though you wanted to be sure	I felt like you kept control in order to put over what you felt was important.

that this got over. And did you get the feeling rather than talking down it was as though you were terribly involved.

T Yes, I...

C Like this was real important.

T Yes, it was.

The supervisor focused on T's friendly attitude. This helped to allay T's concern about her gestures being inappropriate. C chose to respond to T's own feelings in the teaching situation. Together SP and C help to establish a climate for change.

Barbara Nichols

S reacts strongly to what she considers an unfair evaluation by her CT

Recorder's Notes: The class lesson consists of a couple of student panels answering questions put to them by a (student) moderator. There is a lot of noise and disinterest. T seems undisturbed by it, smiles readily, seems content to have the class under loose supervision. She seems to be warm and friendly with the class and to get along well with the students.

T	I was a little surprised, frankly; it was a little better than I thought it would be. Actually the situation wasn't as normal that day as it ordinarily was. They weren't as spontaneous as they usually are.	I'd been led to believe it was worse than I see it to be.
SP	Yes, we've talked that over before, your relationship with the children.	We've been over this before.
T	Well, I thought in here it was good, (talking in very high pitched voice) and I just wondered what happened. And I'm still wondering what happened. 'Cause to me, even that day, everything seemed to be fine, and it seems fine now. And I just wonder what's going on.	I can't figure things out. I can't see my teaching exactly as others do.
C	Do you think there's the possibility that your relationship with the children really was a good one?	In spite of the questions raised, you feel you get along pretty well with children?
T	(Complaining voice) Well, I think that it was a good one. It was not a real <u>close</u> one; I don't think that I was very, you know, close to the children; I think we got along well. And I think that I've develcped and advanced better than before...	I feel our relationships are good, even though "warm" and "close" may not describe it.

C Who made the original evaluation that the relationship was poor?

T CT...actually, I knew that something was wrong, but I just hadn't given up, like CT thought.

I was confused but hadn't given up.

T is surprised by her film. She has been led to believe that her relationship with the children was not good. She sees her film now and judges that this is not so. C is letting T talk, responding to T's feeling, trying to get at the root of T's contradictory feelings that on the one hand that she should have the feeling that her relationship with the children is poor, and on the other that this is not her own judgment.

Miriam Stans

T's filming as a massive developmental task

Recorder's Notes: The lesson is an involved social studies unit with much class discussion. T is very efficient, seems quite in control of the lesson, does not talk down to the students, smiles infrequently. Generally the students are interested in the lesson and it is well planned and organized.

SP What do you think about it?

T Well, I think that...I don't know...It was all right, I guess. I felt like I'd accomplished something when I finished it, because I was so nervous, because I had never taught them before. Well, I had a couple of times, for very short periods of time. But I was so nervous. And I'll tell you that when I got up there the worse thing about it was that I couldn't remember their names! I started to say a name and I just couldn't think of it.

I got through it ok, but it wasn't easy -- I even forgot their names!

C I've been teaching for years and I do that too. In fact, one of the things that I noticed was that you did remember their names.

You did better than you thought.

T Well, I just can't believe that I couldn't remember their names better than I did. But I felt a lot better after the filming. I just felt more confident, you know. I felt like I was so relieved that I had done it and I really did feel a lot more confident after it.

After it was over I could hardly believe I had taught under those circumstances and I felt good about myself.

SP Oh, I see. You mean this helped you get over your nervousness.

This experience was good.

S Yes, because it was such a big thing, you know. And after this it's been a little easier I think.

Yes, if I could manage that, I could do anything.

C It was sort of as though: if you could get through the filming you could get through anything.

T Yeah!

C and SP respond to T's feelings, are accepting of her feelings of worry that she could not remember the childrens' names, elicit her feeling that the filming was a very important milestone in her development as a teacher.

Anne Becker

Teacher reacts to circumstantial stress of filming

Recorder's Notes: T is teaching under extremely trying circumstances and the film shows this. She is very tense in the film, and as it starts it looks as though she's going to forget everything she has planned for the lesson. She has accumulated a tremendous amount of material and is teaching simple machines and how they work. The CT had created considerable discord just before the filming was taken by moving children around, complaining about the placement of the camera, shouting at the cameraman, etc.

T I think that CT made me nervous.

C That was very obvious, wasn't it? It looked as though you were just holding yourself together...Do you feel that overall the circumstances here were so stressful that this was not typical of what you do in teaching.

You don't have to claim that this is typical behavior.

T No, I don't think it is typical...I had only taught once before, but it was fairly easy and the children responded beautifully. And the one thing about this particular film was the fact that I had expected to have a little bit of time before the filming to collect my thoughts. And I didn't have a minute, you know...So I didn't feel it went as well as I'd have liked it to...But when I got up there and after I started talking I wasn't half so nervous. I think it showed later on in the film.

I didn't have time to collect my thoughts so I think I was nervous at first but I got over most of it.

C Yeah...you looked more relaxed later. Aside from your early nervousness was there anything else you noticed about yourself, about your teaching?

T I felt like my posture was bad, kinda bent over.

C I think you sometimes look as though you had the weight of the world on your shoulders.

You look burdened.

T (Laughs) I feel like it sometimes.

C responds to T's feelings. Her last remark (about T's looking as though she were carrying the weight of the world on her shoulders) will lead into a later discussion of one of T's basic problems -- that playing the role of the underdog, the martyr, is a natural one for T. Hence, the fact that she had been operating under difficult circumstances fits naturally in the role she sees herself playing.

Dianne Lotts

Teacher notices but cannot articulate discrepancy between the way she felt and the way she acted

Recorder's Notes: Teacher is quite poised in the film. Smiles quite often. At times her emotions do not seem to fit what she is doing or saying, but this is very subtle. Though there is much question and answer there does not seem to be solid emotional interaction between C and the children.

C	...What did you feel about the film?	
T	Well, I felt like I...was more artificial on the film than I realized...Did I seem artificial to you?	I look phony.
C	Not really genuine with yourself.	
T	Um-hm. I was upset that day.	
SP	You didn't look upset...You had the situation in hand. And uh, definitely, you were all poised ...I don't know what you mean. What do you mean by artificial?	What is really concerning you?
T	Well, just the tone of the voice, and just little mannerisms here and there. Maybe inside yourself you don't notice them. But there are mannerisms that seem very artificial. The way I tap my finger -- little things like this that give you an overall feeling.	My feelings have been buried so deep that I didn't feel them until now -- and I still don't understand them.
C	(Musing) Artificial. Do you mean...	Can you tell me how you feel?
T	Well...just not the real... me maybe.	I don't "see" myself like the way I look.
C	I felt like that on the film you had a bemused detachment.	You didn't seem involved in a personal way.

T is aware of some kind of discrepancy in her behavior, but cannot quite put her finger on what it is. C could have taken an alternate course in her response to T's feelings by settling more on this discrepancy -- but at a risk of T's blocking.

Again, the counselor's or supervisor's basic strategy during this first part of the self confrontation session should be to <u>let the teacher react to the film/videotape first</u>, alone and in as fresh and spontaneous a way as she can. The climate should be safe, devoid of evaluation and too deep interpretations. Even when the counselor or supervisor does react first...or one has to react because the student teacher cannot or will not react, their reactions should be sharing rather than confronting or making strong speculative reactions or interpretations. There will be time enough in the session for the counselor to make interpretations. At the beginning all the data may not yet be in, nor the atmosphere relaxed enough for the teacher to be receptive to such interpretation. The teacher may feel judged, perhaps falsely, on too little evidence and "leave the field" or turn the counselor off.

<u>Though the counselor may not react immediately to the teacher's initial perceptions of herself, he should keep these initial comments in mind</u>, for they may provide the richest source of insights. They will often indicate what the teacher is most aware of, and where she may be most ready to receive feedback.

CHAPTER VII

EMERGING CONCERNS OF TEACHERS

Often, many of the initial reactions of teachers to their films have hidden within them the seeds of deeper problems and more private or incongruent concerns. These will manifest themselves later on in the interview, whether expressed by the teacher herself, or elicited by the counselor or supervisor. The following pages contain a number of examples of such emerging concerns.

Preceding each individual case will be several paragraphs which will give the rationale for choosing the particular case, the dynamics involved in the interaction, and the translation of the dynamics into concerns terminology.

Then, as in the preceding pages, a brief description of the film or videotape will be given, followed by the initial reactions of the teacher, the counselor and the supervisor. The initial reactions will be followed by several instances of the emerging concerns of the teacher, with an explanation of how these are related to her initial reactions and a commentary on what seems to be the underlying dynamics of her behavior -- both in the film and in relation to the counselor and supervisor.

It would be a mistake for the reader to infer that one must focus on the initial reactions of the teacher on the assumption that there has to be something deeper there. All that is claimed is that often such initial reactions are valuable cues to what is going on within the teacher. As will be clear from some of the following examples, some emerging concerns had no immediate connection with the teacher's initial reactions to the film. Sometimes, it was only later on in the interview, when all the data was in, that the counselor could make the link between certain reactions of the teacher to her film and some of the deeper personality functioning involved. And sometimes there was no apparent connection at all.

Emerging Concerns and the Phases of Concern

As the reader will notice, most often teachers' emerging concerns (or presenting problem) will be in the 1st or 2nd Phase of concerns (Concern with adequacy, maintaining composure, looking like a teacher, controlling the children, etc.). In a few cases the teacher's concern will be higher, but this will be infrequent. In terms of Concerns Theory, however, this should not be surprising, as high-level concerns will arise only after more immediate self- or teacher-centered concerns are resolved.

Alma Barnes

Handling Anxiety by Over-Control

A common problem for a beginning student teacher, as in any new professional role, is anxiety about one's competence, particularly in the face of an ambiguous or threatening situation. The present case is an example of such anxiety, and how the student teacher in question, Alma Barnes, attempts to handle that anxiety -- by trying to over-control her class.

The present interaction seems to bring Alma to a point of awareness that she <u>can</u> make a decision. She can continue to deal with her anxiety in an over-controlling way, or she can decide that indeed, as she intimates, the task of freeing herself is too difficult. She probably will need time before any movement.

In terms of Concerns Theory, Alma is pretty much at level 2, concern with her adequacy as a teacher. This seems to be where she will stay for a while. At least her remarks near the end of this excerpt from her videotape feedback session indicate that this is an area of major concern for her and one that will not be easily resolved.

Recorder's Notes: T had taken great pains to acquire much material for her class. She has the class sit close to her and the materials that she has with her. She seems quite tense and nervous, and shows it by speaking rather harshly to several of the children. The teaching situation is quite controlled by T. There is little interaction.

T I could have encouraged the children to talk more.

C Why didn't you, Alma?

T I think that I was so nervous. You know, I was really well prepared. So there wasn't any problem asking questions. I think I had my mind stuck in a rut.

I was too nervous to think.

C Well, you know, Alma, we all handle anxiety in different ways. Some people talk a great deal when they get anxious; other people just can't say a word. You know, they're just struck silent. Other people fidget. And your reaction to anxiety maybe is to control the situation.

It seemed to me that you controlled everything -- maybe to allay your anxiety.

Alma's reaction to her nervousness is such an open one that C feels confident enough to suggest that her way of handling anxiety is to control or structure a situation. Alma seems open to C's remarks. What follows now are the different ways in which Alma's coping style causes her a further problem in the classroom.

T Un-huh. Like committee work. I'd rather have a job to do and have everybody leave me alone. I know what I have to do and I can get it done if I'm by myself.

Yeah. If I am in control I can make everything come out all right.

C Well, our answer is, of course, to help you reduce your anxiety so you can be a little freer.

Perhaps you need a different kind of help.

T Well, I think it would probably be a matter of experience.

I don't need help. I need experience.

C Another thing you do when you're anxious is to talk quietly, and slow, you know, like you did here.

You slow down on the outside when you are racing inside.

SP Did noise bother you?

T Yes, it does. Especially if I can't stop it when I want to ...like when one of the students, Joe, kept whistling under his breath. He took advantage of me. I couldn't say, "No, no."

Yes, noise means things are getting out of hand.

SP Maybe you could have expressed your feelings in a constructive way. It sounded here kinda like you were nagging him.

Thus, it seems that when T's plans do not go according to schedule the disruption causes a kind of nagging or harshness as her means of coping with the source of the trouble. For Alma the problem is obviously the boy; for C and SP the problem is more centered in how Alma copes with the boy. Alma does not respond to the above, however, but instead turns to a slightly different, though related, topic -- how the student took advantage of the filming situation to cause trouble for her. Again, C interprets this as Joe's blackmailing Alma precisely because of her need for control and to have everything "just right" in the classroom.

C You couldn't draw the line because you were on film? I bet you felt like doing something when Joe acted up.

You were feeling angry.

T Oh, I felt like slapping him.

I sure was.

C You know, I'm glad that you said that, because your hostility did show through, you know. Oh, well it was sort of light touch saying, "Look who's talking."

I'm glad you were aware of your hostility because everybody else was.

T Oh, I didn't intend -- I don't. That's sarcasm and I don't want to do that.

I know sarcasm is bad.

C No, it wasn't intended to be that way. You're a little aloof, a little, and a <u>little afraid</u> of them.

Weren't you just a "little"...

T I think that was the film.

Not me.

C	You kinda got blackmailed by Joe - kinda gave the impression he might do worse if you really told him to shape up.	You were afraid of Joe?
T	It looked like he might do just that.	I didn't know what to do.

This last excerpt is a good example of firm but friendly confrontation. Rather than reflect Alma's feelings of being taken advantage of in the situation, or ask why it is that she elicits this reaction from the children, C directly confronts Alma with another way of looking at the situation: "It sounded like you were nagging" and "I bet you felt like doing something...." Alma admits that she did not know what to do, but felt like slapping Joe. Hopefully, C's freedom to accept Alma's negative feelings and her suggestion that Alma can confront children constructively may give her some freedom to deal more directly with children.

Maggie Biggs

"Acting" as a substitute for Interacting

The following case was chosen for two reasons. One, it is a good example of how a teacher's initial reactions lead into an important discussion of her characteristic way of dealing with people -- a kind of "dramatic style." Two, the kind of problem that is brought up, an "acting" rather than interacting, is one that could easily be overlooked, or even counted as a virtue, when in reality it may be a way of a teacher's keeping herself apart from others.

The teacher, Maggie Biggs, is open to feedback, but is not entirely sure that she wants to become less "dramatic."

Her concerns are self-centered. In terms of what is discussed here it is difficult to code them, but most likely they are on level 2, concern with an appropriate teacher role.

Recorder's Notes: Lesson is on adjectives. Student teacher reads a poem about adjectives from the notes in her hand. Then she has the class think of adjectives to describe certain words. Class had been watching the filming procedure intently, but are now working at their desks trying to think of adjectives for different words. Student teacher goes through examples and purposes of adjectives. By now the class is not very motivated; they seem tired and restless. They ask more questions which are difficult for student teacher to answer. It seems to be a teacher-oriented lesson.

C	What are your reactions?	
T	Reactions? I have too many expressions - on the film it looked kind of funny. All those faces -- kind of like a child would probably make. It's not very adultlike. I'm not very reserved.	I didn't know my feelings would show.
C	No, you're not that way at all.	No. You are not reserved.
T	I'm not reserved. I think probably I should be more so, you know, probably. I like to have fun with the children, but I can't just get right down and play with them.	I'd like to play with the children.
C	Did you feel that there was a little of that tendency here? You feel like that is what it looked like?	Seeing yourself makes you feel like you have a tendency to play with children?
T	I think probably so.	
C	A little less the teacher and a little more the friend.	
T	Good time.	
C	Good time. Yeah	
T	Yeah, I think that probably was the biggest think I noticed. I probably should contain myself a little more. Of course I've always been told this. I've had a lot of time to learn how to contain myself (laughs). I've been in the drama club here	I tell myself I've tried to change but I really don't want to. Maybe I should act more reserved, but I kinda like the way I am.

	on campus, and I guess that I should be able to know how to contain myself, and then again I don't know...I'm stage-ish, you know, kind of too dramatic.	
SP	But your actions blend well with the content.	Your actions kinda fitted in.
C	You know, Maggie, you're pretty reactive. I guess that this betrays you, and what you see on the film, you're surprised that everyone can read -- just as well as you. You feel kind of exposed by seeing yourself on the film.	Others can see what you have thought was hidden?
T	Maybe...I don't know...I'm not sure.	I'm not sure how I feel about that.

SP supports, C probes Maggie's initial reactions, reflects, clarifies -- Maggie's reaction to "stage-ishness" now leads into an emergent problem of how she appears to others to be overly dramatic, to be overplaying things, in some situations:

C	There's a little of the dramatic in this.	
T	That's true. That really is.	
C	So you know that about yourself?	
T	Yeah...I know, I know...I've been teased, you know, about that sort of thing.	I don't mind being teased about it.
SP	You mean overplaying things?	
T	(Pause)...I wouldn't do it on purpose for the world. (Laughs) I'd hate to be accused of doing that, but it appears that way.	In one way I wouldn't want to be caught at it.
C	It sounds like you're being artificial.	
T	Un-huh. That's what CT said.	That's what I've been told.
C	Umm...Like you were playing to the camera.	
T	Uh...Yeah.	

From this common concern about Maggie's "stage-isnhess," and therefore relative lack of naturalness, both C and SP will discuss with Maggie why she acts this way. Her "acting" at one level is her vehicle for keeping her from being too buddy-buddy with the students, but at another level is a way to escape relating to children warmly. With this understood, Maggie's problem in interacting with the students can be better engaged.

Mary Sampson

T is overwhelmed by the incongruency between the way she felt and the way she looked on film

The following case material is given to illustrate how much emotional impact film or videotape feedback of one's behavior may have on a student teacher. Here Mary Sampson is strongly affected by the discrepancy between what she had thought she had looked like, and what she actually looked like.

After the initial shock of the film, Mary is ready to deal with the information she received both from the film itself, and from the counselor.

In terms of Concerns Theory, Mary seems to be at level 3, concern with relationship. Though she talks about a kind of conflict with the cooperating teacher, her concern is not a level 1 concern (concern with striving to please authority, or fighting with authority); rather she feels that the atmosphere of the classroom may handicap the relationship she has with the children and may keep them from enjoying their school work. From one point of view Mary's concern is private (in that Mary knew about the classroom atmosphere and the counselor did not), and from another point of view her concern is unconscious (in that at first Mary did not realize that the classroom atmosphere was the reason for her facial expression).

Recorder's Notes: T's lesson is on the colonial period. Her manner is calm and almost aloof. She has her notes in her hands and looks down at them occasionally. She rarely smiles at the children or laughs; in fact her facial expression throughout the lesson is rather stern. Yet the children seem to enjoy the lesson (the boys especially) and actually respond quite well. The lesson is well planned and very informal. The class is attentive and well behaved, but not really enthusiastic.

C What did you think of it?

T It's terrible...I look terrible...I never realized that I look that bad. I really do look terribly uninterested and sad...I guess I've never seen myself that way when I'm teaching.

C Do you look so sad to yourself?

T Yes I do. And you know that worries me that I look as unhappy as I do. Because I don't feel that I'm never smiling ...and yet, well, probably twice I smiled in the whole picture. I don't feel I'm that way when I'm conducting my class. Maybe I just have a different picture of myself, because I don't picture myself as being that... you know.

The worst of it is that how I thought I felt and how I looked did not match.

C Serious.

T That's it, definitely not that serious. And I'm sure it has an effect upon the children. And it worries me because I feel if I'm that serious with my children, they cannot enjoy it.

C I guess I don't think that you are all the time, Mary. I think that you are only that way when you teach.

You seem to be serious only when you teach.

T I must be.

C and SP begin to send up a number of trial balloons -- to which Mary responds actively, agreeing with some, disagreeing with others:

SP	In my usual conversations with you Mary, I've noticed that you're much more vivacious than you are when you're teaching. And I can't help but wonder whether you're not bored with it.	Bored?
T	Oh, no, I'm not bored. Well, this unit was not very exciting, and I didn't particularly want to teach it. That may have something to do with it.	No, the unit is boring.
C	Do you feel you looked a little disdainful toward the children?	Disdainful?
T	No, I don't feel that way...I do not particularly like the atmosphere, and it does affect things, I guess.	I'm not disdainful towards the kids, but I have a sneaking idea I may feel that way toward my cooperating teacher.
SP	Then the atmosphere in the classroom was not an enlivening one for you.	
T	Not for me.	You said it!

Though this was a telling remark, C does not follow it up here. Later on it will become clearer to both C and to Mary that the reason for Mary's facial expression (described by her as "abrupt, cut-offish, sad, uninterested") is the classroom atmosphere generated by CT, and that Mary's real concern is what this atmosphere is doing to her relationship with the children.

This incident shows how the counselor can try out different reactions or hypotheses with the teacher, and be wrong in many guesses without any harm done. The incident also demonstrates that CT-as-problem is not easily brought up by the student teacher. Often, such a problem will emerge only if the teacher feels it is safe enough to discuss such a topic with C and SP.

Laura Placette

Concern with Relationship

This interview was selected as an example of a teacher with a different kind of problem. Laura is a sensitive, easy-to-read kind of person. She is supportive of the children and very solicitous about them. For her an ideal teaching situation is one in which there is nothing unpleasant, nothing upsetting between her and the children.

The counselor tries to help Laura to see that her very solicitude with the children may unconscioulsy be a defense born of her wish not to be hurt herself. Though this is not an easy point to grasp, Laura is open enough to see that possibility of such a dynamic working in her.

Where is Laura in terms of her concerns? From reading a type-script one might surmise that her concerns are low (covert concern about being hurt by the children). Other information about her suggests that this covert concern about being hurt is more in the nature of an important oversight which will not be easy for her to deal with, but one which she will deal with, and be much more comfortable because of it. Laura has a deep capacity to relate to others, but is not relating to her full potential out of fear. Her fear of curtailing the children's ability to relate to her also. She is protective of them and they of her. In this sense her concern is with relationship (level 3).

Recorder's Notes: T is not very comfortable during the filming. The class lesson consists of a series of skits that the children are putting on about Thanksgiving. Afterwards, T seems nervous, misspells a word, and becomes less sure than before. Though lacking poise, she seems to be a very open type of person.

Laura's first concern, veiled in her initial reactions, is to have everything go smooth, to have nothing disruptive in class:

C	You keep shaking your head all while we looked at the film as if you didn't like what you were seeing.	
T	Seeing my mannerisms on film really bothers me.	
C	You know, mannerisms in themselves are what make people individual. And some people, I move my hands quite a lot when I talk, and say 'no' a great deal. I think that we all have mannerisms that are characteristic. The mannerism itself might be less important when what it tells about us. I get the feeling that you want to keep going and you want to keep things smooth. You don't like to have any upsets.	Sometimes mannerisms are a clue to how we feel. I **feel** you want to keep things smooth.
T	That would be an ideal situation.	You are so right.
SP	What would be ideal?	
T	To have things be smooth and uninterrupted but you just can't...	If only, I could always avoid disconcerting things.

Thus, Laura is aware of a vague feeling of uncomfortableness in her filmed behavior, as she views her film. C asks Laura if it is painful for her to expose herself in the classroom -- that is, let her feelings show. In answer Laura says "No" very softly, but her tone does not reject this as a possibility.

C	Any other reactions to the film?	
T	Overall, I enjoyed it. I think I'll go back to the class and tell the children about it. I	I had mixed feelings about my teaching while I was being filmed.

guess I would have liked to see more of the children. Also I don't know if I was nervous or what...sometimes I felt like I was uncomfortable, but I don't think that I felt that way all the time. I remember when I was teaching the lesson I didn't feel uncomfortable...

C I used to think that you were uncomfortable just because you were uncomfortable. Now I think it's because you let people get very close to you, and when you expose yourself you're actually pretty vulnerable...and I think that probably you expose yourself to the children.

I feel you want to be close to the children but you seem a little afraid of getting hurt.

T I do expose myself.

C Is it painful?

T (very softly) No.

Laura tends to concentrate on her self-consciousness during the lesson SP allays her fears:

T I wonder if I could learn to talk more fluently as time goes on. I know sometimes that I am searching for the right word and I think of two or three things and forget what I'm saying. I have to stop and think about it. And that bothers me in a way, to see that.

When words fail me, I feel inadequate.

SP So, sometimes things don't come spontaneously to you. You forget what you were going to say, or you get self-conscious about it, and have to bring it back.

That worries you.

T Uh-huh.

SP I find this happens to me, even now when I teach.

That'a no sign you are inadequate.

T Oh, I'm glad to hear you say that. I thought maybe this was bad or something. — Thank goodness.

At this point in the session C begins to hint that Laura's very self-consciousness, her uncomfortableness during class, may be due to the fact that she is sensitive and vulnerable. She is concerned about others, but also a little afraid of getting hurt. Thus again, while Laura's concern is very much with the class (as the following quote indicates), there is also evident her sensitivity to pain. As she reassures the children she is also trying to reassure herself:

C Another thing I noticed was your voice...It's reassuring. As though you were saying... — You try to protect people.

T Well, I kept on repeating the same words over and over again. — But I wasn't sure I was able to.

C I think I know. It's as though you reassure people that what you are telling them is really so... I don't know whether it's necessary to keep on saying the word, as long as you have the feeling, the realization that what you're doing is reassuring them. — I feel you have to constantly reassure because of the way <u>you</u> feel.

As the session continues, C will suggest to Laura how her sensitivity and her fear of being hurt can restrict her pupils -- that they may not freely express themselves for fear of hurting her:

C You know, Laura, I wonder whether letting the children know that you are sensitive, doesn't protect you in conflicts. — Could it be that self-protection is your motive?

T I don't know...I don't know.

C Because, when you work with them you smile and you have a hopeful expression on your face...It's a kind of hope that things will go well, that they will learn. And I think that what you were saying earlier -- about not having the class upset being an ideal situation -- I don't think that's true. I think at times they need to be upset and in pain and — Too much fear of conflict can stunt growth and learning.

conflict in order to learn. I think that some children have to try themselves...The one feeling I would have, if I were a child in your class, is that I think that I would be afraid to upset you.

T ...Hmmm...in some way that's the way I feel about my mother ...All us kids in the family are so concerned not to hurt her.

Now I know how the children feel.

Laura's concerns (about her mannerisms, about feeling uncomfortable in class, about having no upsets in class, about being able to reassure the children) cause C to hypothesize that Laura's sensitivity, her fear of being hurt, and willingness to expose herself -- all of which can be assets, or at least very normal -- can also manipulate the children as effectively as more domineering characteristics. Laura only partly sees now what C is suggesting. Her openness to feedback, however, and her real concern about others, portend that she will use this new information about herself to develop a kind of "toughness" which in reality will be a freedom-giving characteristic for herself and for the children.

Debbie Young

Concern with Confidence

The following case was picked as a good example of how important it is to stay with a teacher's feelings and to let her express them, rather than to try to deal with certain weaknesses or lacks in her teaching performance. In this case, such an approach as the latter would have been too much of a burden for an already very insecure person.

In terms of dynamics, the counselor states in her notes on this session: "I felt Debbie had gotten a good deal off her chest during this feedback session. It was pretty obvious that (before) it was her lack of trust and her not knowing either one of us that had interfered with her communicating more with us."

Debbie's concerns seem to be quite low, and still very much with herself (1)whether she is competent as a teacher, and probably whether she is competent as a person; (2) conflict with her cooperating teacher and being afraid to air her differences with either the counselor or the supervisor.

Recorder's Notes: The topic is science. Some students work at their desks and others at the board. The student teacher is direct and concise in her directions and explanations. She is not very enthusiastic but she is good on explanations. The class is attentive and interested and seems to be learning. The nature of the lesson is such that it prohibits much open discussion.

C	You mean you'd do things differently from what you just saw now?	You see ways to improve?
T	Yes, I think so.	
C	Well, it seems to me, Debbie, that you showed yourself as a competent poised teacher in front of your class. Also, I was very much struck by your manner... you have very graceful hands.	You have strengths.
T	Thank you...but...Well, it seems to me that I elaborated too much, and didn't leave enough time for the children to ask questions, maybe to even lead me off the subject.	I should have let the children talk, even if they changed the subject.
SP	You mean you didn't leave enough room for the children to ask questions that they were really concerned about.	You feel the children didn't have enough freedom?
T	I think that they were very much aware of the filming...and sort of wanted to help me. Now when I teach I'm much more aware of what the children's questions might be and even when I get questions that lead me off the subject, that's ok.	The children were concerned about me and kept quiet. I wouldn't let that happen now. I'd encourage them to express their concerns.
SP	I see, in other words, you're a little more flexible now; here you felt you had to follow it right down the line, looking neither to the left or the right?	You were afraid to sidetrack.
T	Um-hmm.	
C	It was like a speech.	

T (laughs) It was.

C Like you memorized it. The lesson was line for line.

T Uh-huh.

Debbie lacks much self confidence as a teacher, and at the time of the filming her performance has been weak. The feeling of competence is very much on her mind, as well as her feeling of being quite unwanted by her CT. She has controlled the teaching situation quite well, but now wants to change toward greater spontaneity and has, in fact, already begun to change. Both C and SP respond to this feeling of Debbie's and the session will continue in a way that allows her to express some deeper concerns.

T ...And toward the end I just knew better what I was going to say and it was a lot easier. I had that one chart that I wanted to bring to class. I began to feel safer.

SP Something to lean on, huh? (laughs)

T Um-huh.

C Do you feel like you've gotten over being scared? So you felt less scared?

T Yes...I think I had tranquillizers that morning. I'm not sure. I had some help.

C You knew you were going to be nervous and so you took precautions? You expected to be nervous?

T Oh, I was prepared to be nervous, but there wasn't anything to be nervous about. Yes -- but the situation did not merit it.

SP Do you take tranquillizers regularly? How nervous are you generally?

T No, I hardly ever do. It really wasn't that bad at all. It's nothing really. Let's forget it.

C Well, you don't look nervous to me on the film. You looked quite self-possessed I thought. O.K.

The atmosphere of the session is such that Debbie feels free to express some of her self doubts, and, later on, her resentment of her cooperating teacher.

SP	What do you think of CT's separating the class as she has?	Let's get things out in the open.
T	I don't really like it. If someone grouped me so that I got the impression that I was slow I would feel bad...It's not a good situation - where you have the slow students and the brights so clearly separated.	I'm ready.
SP	So you wouldn't do it that way?	
T	No, and another thing. It seems to me that you can't learn anything until you've done it for a while. And CT was expecting me to teach a science lesson one day and I just didn't know how to do it ...She acted as though all I had to do was jump in and do it.	My cooperating teacher is unreasonable in her expectations. It irks me good.
SP	How do you have confidence when you're out at sea?	You were thrown to the lions?
T	(Laughs) Yes.	
SP	Why didn't you say right there and then: "I don't know how to do it."	Why didn't you say something.
T	I did, but she persisted and said "Yes you do. Here's a book. Just jump in and do it." So I did the best I could. And another time she gave me the job of filling up four bulletin boards but didn't tell me what she wanted on them. I was really panicked at teaching math and CT didn't help me one bit. Also, she didn't listen to me very much either, because one day when I was teaching geography, I made	She wouldn't listen. Her remarks were based on how she felt -- not on what I did.

a monstrous mistake and CT didn't even notice it and congratulated me on how good my lesson was. That doesn't particularly help my confidence either.

SP So you would say that CT might be a good teacher, but not such a good supervisor with you.

You didn't like her as a supervisor.

T Yes, that's right. I feel that...sometimes she used me.

I felt used.

As becomes clear later on in the session, Debbie is a bundle of ambivalences (she will take back the statement that her cooperating teacher "used her" and end up by saying what a good teacher her CT was) but the atmosphere is such that she can express herself freely, take back or stand behind whatever she says. As C stated in her notes on the session, this freedom allowed Debbie to get a "good deal off her chest" and to make a new beginning in her relationship with C and SP in the program, and hopefully with her cooperating teacher as well.

CHAPTER VIII

THREE CASE STUDIES

The foregoing chapters have given the reader some idea of the range of initial reactions by student teachers, the kinds of concerns that emerged in the video feedback session, and how these reactions and concerns were dealt with by the counselor and supervisor.

What follows now is a fuller exposition of how some of these early concerns were resolved (or, not successfully resolved) in the latter part of the video feedback session. This is presented in the form of several brief case studies. Introducing each case will be a short rationale for why the particular case was chosen, a brief assessment of the teacher and of the dynamics involved in the session, and how these dynamics translate into concerns terminology. Finally, some case material will be given from other sources than the session itself (mainly from the exit interview*). This may help the reader see more fully how the video feedback counseling contributed to the development of several different teachers in their personalized program of teacher education.

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* The exit interview is an hour long talk between a counselor and a student teacher at the end of the student teaching experience. The purpose is to encourage the teacher to assess the teacher program as it helped or hindered her. There is no evaluation of the teacher involved (in terms of grades, etc.). Another purpose of the interview is to help the developers of the program to assess its merits and its weaknesses.

Case #1: Joyce Kuempel

Rationale: The present case was picked as an example of a common problem in the teacher population, as in our culture generally -- that of a person who is in conflict over internalized perfectionistic standards of conduct which she finds herself adhering to, trying to impose on others and yet struggling against. It shows a teacher trying to both suppress and express her hostility and how this is handled by the counselor and supervisor.

Assessment and Dynamics: Some teachers manage to force a patient and poised manner at all times, even when they are angered. Joyce's anger, however, is closer to the surface. She expresses her anger, but then feels badly about it and tries to take it back. Her perfectionistic standards contribute to the negative reaction she has to herself, and to her fear of evaluation by others. True to form, Joyce's reaction to her film is negative. She reacts to a mannerism she noticed in her filmed teaching behavior. The mannerism has been labelled critically by another, and Joyce accepts this criticism as valid. As the feedback session continues, however, and Joyce begins to elaborate on others "always trying to make me perfect," she progressively gives vent to the hostility she feels.

Concerns: In terms of concerns, Joyce seems to be primarily concerned with self, with evaluation and with self adequacy. These concerns are tied to a pre-teaching problem of working with internalized standards which she feels have been imposed upon her.

Recorder's Notes: The filmed lesson is on the topic "Farming in the Mid-west." It is mainly question and answer. T is poised. At times the teacher is evasive because she does not know the content matter well. Her gestures are expressive and she uses expansive hand gestures.

T I was really surprised to see myself holding that one hand that way I did...I hold it like this and it looks so limp. (nervous laugh)

C Because it looked relaxed?

T Yeah, I stand there and hold it like this. My boyfriend says it looks horrible.

I like to use my hands that way.

C So he reminds you of that.

So, really, it's not your idea.

T Un-huh. I never knew that I did it until he told me. And I noticed it on there because I didn't realize that I did it anymore.

C So you aren't really sure what he meant.

T (Laughs) He is extremely critical sometimes. You don't pay too much attention to him ...It doesn't bother me.

I tell myself that his criticism doesn't bother me.

C It doesn't?

T No.

After her initial reactions, Joyce, on SP's prompting, discusses the "developmental task" nature of her filmed teaching experience. But even as she discusses this topic it is clear that her concerns are with the lack of order and the permissiveness of the CT in her classroom.

SP Other than your hands, did you like the way you look with the class?

T Yes, I do. I feel they feel good every time I got up in front of those children...You

I had control of everything.

know, they listen. I always had their attention. Whenever I taught something, I had more attention than CT did.

SP How do you mean?

T Well, they just never...Really, I don't know. Well, there was one thing; CT didn't mind their getting up and walking around the room.

They should sit down and listen.

SP What is their purpose in walking back and forth?

T Well, that's just it. There wasn't any purpose...Many times it was just to be getting up.

For no good reason at all.

C In other words, she is not disturbed by this commotion. And your tolerance for this is much lower than her tolerance.

Maybe it has something to do with you.

T It just bothers me. I can't see how they can learn when it's obvious that they're not listening. I don't see how she thinks she can teach them.

If they don't listen to me how can they learn?

C So her way bothers you and you felt like you didn't fit in with her plans?

T Uh-huh. Lots of times I felt that way. Like she had to work out something for me to do. To keep me busy...

You are right.

C It just wasn't natural.

T Right...I just felt that many times I was just being a lot of trouble to her...but I really don't think she <u>wanted</u> to be that way. It just happened.

But I'm not angry with her!

When SP inquires as to whether Joyce relates better to children than adults, Joyce makes it clear that her real concern (in the situation that SP refers to) was why she was on trial before her cooperating teacher and the supervisor:

SP	Do you think that you relate to children better than you do to adults? I mean, do you feel more at ease talking and working with children than you do with adults?	Perhaps you feel uneasy with adults.
T	No, I really don't.	I don't.
SP	I'm asking that because you seem to be more relaxed and composed when you're teaching than when I've talked with you -- like that 3-way conference for example. You seemed awfully uneasy.	You were uneasy in our conference.
T	Well, I'll tell you. I didn't feel quite myself. I felt in a way that I was on trial there. I was pretty uncomfortable.	I'm afraid of evaluation.

Though at first sight there seems to be no connection between Joyce's initial reactions and the various concerns that she brings up, it becomes clear later on in the session that there is indeed a threat of unity in the session. Briefly, it is the dynamic in Joyce's personality to accept what others say as fact, and to not assert herself when criticized but rather to react toward others in covertly hostile ways. Thus, she tries to <u>not be</u> hostile and to accept the evaluation that she fears, and this seems to be the reason why she reacts the way she does toward her cooperating teacher and the children. ("I make the children sit down and listen. CT lets them run around.") The counselor brings this up through a discussion of Joyce's dislike of evaluation and a tendency of hers to laugh when she's "annoyed."

C	You know, Joyce, so far as strength is concerned, you look like a teacher, you act like a teacher in the classroom. You're calm, down to earth, and you're conscious of what's going on...Now, there's one other thing that kind of concerns me, and this is	You expect to be criticized.

evaluation. I have the feeling that this is kind of anxiety arousing for you.

T Um-hum. It is.

C Now I have the feeling that the reason for this is connected with something else. Well, sometimes there are people I can't talk too, or it's inappropriate for me to talk back to them. And if they say something that, raises my hackles a little bit, well, we all have a different kind of response. One common reaction to frustrated annoyance is to laugh because you're kind of doing the opposite of what you feel. It's sort of like distracting them, and then they don't know that you're angry because you laugh.

You may laugh to cover up anger.

T Well, actually, I don't think I see it that way. When someone says something about me, I don't feel annoyance with them, I feel annoyance with myself.

I feel I've failed.

SP Did anyone criticize you that you felt was unjustified?

T Oh, I can't remember an instance but I'm sure that there was...I have been criticized (laughs), and I guess in a way I do kind of fear it. I don't want people to criticize me because then I'm going to have to do something about it. Because that's the kind of person I am.

Criticism means I must take it for fact and try harder.

C This makes you afraid of the criticism. You don't have any distinguishing between criticism that's justified and criticism that is really hostile to you.

You don't know how to evaluate criticism.

T I realize that this is a problem. Because you know, I've felt and seen it. But it's still something that I'm going to have to work to overcome.

C People are not going to do this to you ordinarily because you're a very nice person. But apparently you've had a long experience with people who make hostile comments to you which aren't justified.

T I've had too many people who are trying to make me perfect. I realize that that's what's bugging me, but I hide it.

Joyce then goes into a discussion of family expectations of her that she can handle ordinarily. As her present comments indicate, when the demands build up too much pressure, then she lashes out in recriminations against those who demand so much of her.

T Here's something you probably ought to know, and this is why I'm hard on myself, because I've been taught to be. My parents said that if I didn't raise my average I wasn't going to come back to college - ever. (Begins crying). Okay... So this is it...So I've been under this strain to make a 3.0 or better every semester or I don't come back...I'm so embarrassed (continues weeping).

SP Why should you be embarrassed? (very supportively).

T I'll never do that to my children, ever, ever, ever...

SP Grades really mean a lot to your parents.

T It's horrible. I thought I'd go crazy at the end of last year...It's my own fault...

Well, I'll feel better. I'm sorry for talking this way about my parents.

SP I felt somewhat this way, about my father.

C A lot of people are this way.

As Joyce's anger was expressed more through the session, C and SP could have tried to plug it up or defuse it before it became too strong -- conscious of the fact that there was no time to deal with it adequately in the relatively brief time they had. Instead, they chose to let her express it, to try to understand it themselves, and to let her know that it was all right to feel it and express it. When Joyce tries to take back what she said about her parents they let her know that this is a common thing, even in their own experience.

Though another way of counseling with Joyce may have been effective, it seemed that the above encounter was helpful to Joyce and perhaps part of the reason that she felt much more comfortable with her hostility a year later. The counselor in the exit interview writes about Joyce that she "was so pleased with herself, etc."

A year later, the counselor in the exit interview with Joyce writes that "Joyce was so pleased with herself because she is beginning to accept her own limitations and not push herself and punish herself as she did once. Her greatest need now is to accept what she can do rather than push herself to what she cannot do. She went on to talk about herself and made the point that recently she had felt that she did everything wrong and she found out that she did some things right... She feels now that she can work with two different viewpoints (i.e., two different cooperating teachers) and use both to advantage while she felt torn between the two, and quite unable to please anybody or do anything right.

...Later in the exit interview she told me about her boyfriend and how he said that she had changed, and she said that he had changed, and that now she realized they had both changed. She has come to a point where she does not take everything he says as a criticism and is able to determine at times that he is really critical when he should not be. She told him he need not say <u>everything</u> critical that is true even if it is true and he has been able to change that habit.

...She went on to talk about Joe, her roommate's boyfriend. She said he came over every night, and stayed late, and kept her (Joyce) from enjoying the living room in her own apartment. She said that she made the decision she was going to stay right there in the living room the next time he came. I laughed and said that maybe she was beginning to enjoy her hostility because she had accepted it and

decided that she was going to stay and therefore did not feel quite so indecisive and helpless in the situation. She said that that was really right and that she had decided it wasn't helping anybody for her to be mad and then just hold in her anger because the boyfriend was not going to go home and so she just decided that she was going to stay and be comfortable in her own living room, and then to let him deal with that however he wanted."

Case #2: Sally Finch

Rationale: The following case is an example of a teacher's low self-concept manifesting itself in her initial reactions to her film and in her subsequent discussion of it. Also, it shows how focussing on her initial reactions enabled the counselor and supervisor to lead progressively to a deeper discussion of Sally's problem.

Assessment and Dynamics: Sally's assessment data showed her as having feelings of inferiority, doubts about self-worth, and as dealing with the world somewhat in a child-like, fantasy way. Sally manifests her low self-estimate in her reaction to the film. Because of the way in which this perception of self is met by the counselor and supervisor Sally is willing to talk freely. The very matter discussed, however, her low self-concept, probably does not allow for a very productive use of the feedback she gets. She has difficulty believing what she hears, not so much because she distrusts others, but because she finds it difficult to apply what she hears to herself.

Concerns: In concerns terminology we would place Sally at level 2: concern with adequacy. Her feelings of inadequacy are a basic dynamic which strongly colors her view of herself as a teacher.

Recorder's Notes: The lesson presented is interesting, but the classroom atmosphere is so stifled by CT and T that there is little enthusiastic response from the children. Much of the classroom activity is directed by CT who has explicitly told the film crew she does not want to be in the film, but then directs activities as though from the wings. T looks pale and tired. She presents an interesting lesson, but spends much of her time correcting and giving orders to recalcitrant students.

C	Well, how do you feel about this?	
T	I don't see how those children stood that voice all year.	Poor children.
C	Your voice?	
T	Yes, oh gosh. It's just horrible.	
C	You say that your voice was horrible?	
T	Talking so fast and so high, and so whiney and so - you know? I knew that I talked fast but I thought that I'd slowed down so much.	I thought I'd improved.
C	You didn't like that in yourself, do you?	You are unhappy with yourself?
T	No, I don't. And all that giggling. I giggled so much. I had to be nervous and I giggled after everything.	I don't like my manner either.
C	Well, that's something you want to change. Is that right?	
T	I worked so hard on my voice you know, to lower it. All my teachers said that I had the highest voice that they had ever had. If I could just get down two or three pitches lower and slow down that it would be all right. But it's so high. I knew that it was, I was trying to stay <u>so</u> <u>low</u>.	I've worked so hard and I'm still a failure.

C	Your voice changes though. Like right now your voice doesn't sound so high. Does it to you SP?	You had some feeling in the classroom that isn't present here.
SP	No.	
C	I think it depends a lot on how you feel.	You didn't feel good.
T	Maybe so, yes. I get excited and I talk real fast.	Yes, but it's my fault.

After this initial reaction C again asks Sally what else she sees in the film and again her concern is with the negative aspect of herself.

C	What else did you notice about yourself?	
T	Well, my posture is terrible.	I don't like myself.
C	(To SP) did you think her posture was terrible?	
SP	No, I didn't think it's terrible.	We feel differently.
C	I noticed you shaking your head during the film. It was going all the time. I think you didn't like it.	We could tell you were unhappy.
T	I didn't.	
SP	Is it as bad as you thought it would be?	How bad it is?
T	It was worse than I thought it would be. I thought it would be pretty bad but...I don't know...	Very bad.
C	Do you think that you were excited in this without really feeling it?...That maybe you were under pressure but you weren't aware of it?	It's more than skin deep.
T	Well, I might have been sub-consciously, I don't know.	I think so.

SP	How did you feel about the way that you handled the class, the way you treated the children?	Let's focus on behavior.
T	I wasn't prepared, I wasn't prepared for the lesson. I wasn't prepared to teach it.	That was bad too.

As the initial reaction was a poor preception of self, so do Sally's concerns tend to focus on a picture of self that comes across to her as ineffectual and somewhat as a failure. Her preoccupation with her voice and her later comment that she "runs off at the mouth" and feels that she has nothing to say, suggests that she does not expect what she says to be valuable.

C	You know, one of the things that struck me was your preoccupation with the children's speech, and I was wondering if it had anything to do with your own.	Do you project your feelings on the children?
T	I noticed that anything that I picked out in theirs was what was with mine. And I did this so they wouldn't think that I was criticizing them, thinking I was perfect.	Yes, but I protected them.
C	Why is it that whatever you say, you feel you have to say it real rapidly -- because the other person won't listen to you?	
T	No, it's not that exactly. It's more because I don't think that I ever say anything that's very important. I say a lot and never say anything. I talk a lot you know. And I think that nobody is really interested so I say it fast and maybe if they're interested I'll go back and repeat it again, whether it was interesting or not. (laughs).	
C	Well, I don't care whether you talk a lot or not. I don't	The way you talk doesn't make you worthless.

care if you talk high or low, I really don't care about any of those things because they're just sort of characteristics that make you different from the next person. I think that the important thing is for you to think that when you say something, it's worth saying. And it's worth other people paying attention to.

T Well, if I thought that that was true I would choose my words more carefully and talk slower.

C You would?

T Yeah. I would. Sometimes I have just one thing to say, and I'll just say a whole bunch of stuff to say just this one thing.

If I could only believe what you've said, I'd change, I'd be able to.

C Well, I think that that's what we need to do...take you seriously. And what you say, to really listen to everything. You need to believe that we're going to do that and that other people really do.

I take you seriously, believe me.

SP In fact, you said a lot of important things here in this film. In fact, everything that you say to a child is important because you are the teacher and you're a big person. Do you remember how it was when you were in the lower grades and how big the teacher was? Well, that's the way you are to those children.

If you can't believe you are worth something to us, believe you are worth something to the children.

C You know, some people are very closed up and hold themselves back and defend themselves. In your case, you're quite open and what you need is to take yourself seriously. To feel responsible for what you say.

You need to step up and be counted.

T	Not to have to take it back later.	And stand by my decision.
C	That's right.	
SP	Because some of the things that you said here to the children could really hit the children between the eyes, because they were real strong things you said...and it's good to know when you're saying them that they <u>are</u> important and really can affect your kids' lives, and not to minimize their importance.	It is good to feel you are a sensible, valuable person right while you are teaching.
C	Yes, you minimize what you say and make it less important. I think we can take you more seriously than you can take yourself.	We know your strengths. You don't seem to know them.
SP	The very fact that you've analyzed the situation(SP refers to something not discussed here) and decided to make a change impressed us. You did that.	I'll give you an example.
C	That's right. You know, Sally, there's more to you.	

Though Sally seemed to understand what the counselor and supervisor were saying, it is doubtful whether her low opinion of self permitted her to utilize their comments.

Sally remained preoccupied with her voice. It seemed to be the yardstick by which she measured improvement. Later on she told her counselor in the exit interview that "although she enjoyed watching the filming, all she could see were the bad points, not the good. She mentioned things like her posture and voice, and then added that the counselor and supervisor had pointed out some good points that she found difficult to see."

The counselor had already noted at the end of the exit interview that "Sally never did seem at ease during the entire interview and seemed to display a somewhat self-effacing attitude through much of the interview."

"When asked what she thought made up a good teacher, she mentioned first 'a calming voice,' and then that this was something that she did

Case #3: Esther Lowry

Rationale: This case was chosen as an example of what happens in a feedback session when there is too much stress on the teacher. Though stress may be generated in various ways, in the following interview it seems to be the result of anxiety in the teacher together with a premature directness on the part of the counselor. This case illustrates the differences in the concerns of the teacher, the concerns of counselor and the concerns of the supervisor as they view the same behavior.

Assessment and Dynamics: Esther's assessment data portray her as somewhat dependent and insecure. She indicates that she keeps her problems to herself, but mentions that she has "an unhappy state of mind," leading the psychologist who wrote the assessment to think that perhaps she would be open to psychological help. Esther's behavioral data show her as a competent and warm teacher who developed steadily over the course of the two years that she was in the teacher education program. During the video feedback session Esther's behavior contains much denial and a foccusing on the situational/ symptomatic aspects of classroom problems. Though her apparent lack of openness during this session could be habitual, it is possible that it was the result of a too direct approach on the part of the counselor, despite the (probably) valid insights that the counselor had. Most likely it is a combination of the above two factors.

Concerns: Esther's concern was a level 2 concern: controlling of the children. C attempted to help Esther realize that her style may be too restrictive for the children and in fact elicit hostility from them. At this juncture in Esther's teaching experience she was unable to utilize such an interpretation.

Recorder's Notes: Student teacher seems very efficient and poised in the classroom. Her smile at times appears rather fixed and insincere. This may be caused by the filming, however, as the class is very disturbed by it. T seems very capable and able to think quickly on her feet. She cuts off some students before they are through talking, but these students were usually going to give wrong answers. The children are nervous.

T	Stretching...(laughs)...they were stretching and yawning...	They were not paying attention to me.
C	Why do you think that they weren't paying attention?	Why?
T	I didn't think that they were because they didn't look like they were in the film.	I could see it in the film.
C	Well, one possibility is, Esther, that all the children were seated in a semi-circle around you, and at any given moment all the focus was on you and the particular child you were talking with...But then the others...	It was always <u>you</u> and one child while the others were the audience.
SP	It's the routine type of experience, isn't it? The type of thing where they've had this experience so often. I would think that that would probably tend to make them lose interest. Of course everyday can't be excitement...You have to have this routine and follow through with the lessons.	This is not new to them.
T	I don't know. I...I don't think that they are usually that restless.	They are usually better.

Esther basically sees the problem in terms of the overt behavior of the children. Thus when the counselor asked: "Why do you think that they weren't paying attention?", she replied with a re-statement of the symptom; they weren't because they looked like they weren't. At this point C interprets, perhaps prematurely. C might have waited for Esther to feel more relaxed before giving discrepant feedback. She might have asked her how she felt about the children's inattention. It is quite possible also that Esther's resistance was not to C's

directness as such, but rather from a need to defend against feelings of dependency (reaction formation). Her classroom behavior is somewhat authoritarian. Later:

C	Well, I do think that your strict style is fairly straight forward. You are going to have the kind of class where children will need control, need to have limits set for them... (later) Yes, the teacher is the teacher. Is this the way that you feel about yourself, Esther?	You feel like you should run the show and that's kinda the way you operate?
T	Yes, it is.	
C	Do you like it this way? I mean do you feel comfortable?	
T	Uh-huh...I've always been kind of a ruler in my household.	I've always run things.
C	A what?	
T	A ruler.	
C	Oh, a ruler. (laughs)	
T	I usually had control of the other children in the family and...	I control.
C	You have been used to...	
T	Dominating, uh-huh.	
C	Well, we don't have to worry about this little problem.	You are not about to change that.
T	Well, except for CT. I had this little problem, because, well, last Tuesday she said I did, and she said that I was being too sweet. So that's why she let me have the class by myself; she said that she knew I could do it and everything, and to just go in and give them a double whammy (laughing) and this was very easy.	My cooperating teacher feels I don't control <u>enough</u> so she told me to go to it and I did!

SP	CT has given Esther experiences a little bit slower than some of the other teachers, and so the other day we were discussing it with her, the types of activities that you'd had, and I think that she all of a sudden became aware of the fact that maybe you hadn't taught more than once...So she decided that she would give you (more chance to teach)...and then she decided to give you the whole morning.	I think the cooperating teacher suddenly became aware that she didn't know how T would teach if left alone.
T	Oh, I told her that I loved it. I felt like I was the teacher, when I was in there by myself. When she's in there I don't feel like I can yell.	Boy, I really like control and I'm not too worried about how I get it.
C	Did you yell then?	
T	(Laughs) Yes, I did. I yelled most of the morning.	
SP	What kind of yelling did you do?	
T	Well, not really straining, but a loud voice.	Just like I wanted to.
SP	Did you have authority...Did you have more authority in your voice this time than you had before.	For goodness sake how did you <u>act</u>?

C is silent during all of this time. Then a little later:

C	You know, Esther, I feel there's something about the relationship between you and the children that is mighty formal or something. I can see that you might generate hostility from the children. I can't quite tell why this is happening. But I can see that they migh ...their acting out behavior is a sign of aggravation ...And I can't quite put my finger on what it is that is causing this...I feel some kind	I don't know how to say what I feel in a way that will help you see what you are doing.

	of restlessness...It might not be this resentment, but it is a restlessness in the room. Do you ever feel this?	
T	Ummm...I felt before that they were restless, during lessons that weren't very interesting.	It's probably the problem of keeping them interested.
C	You think that it's because of the lack of interest in the lesson.	
T	Uh-huh. When they're interested they're very cooperative...	They stay in line when they are interested.
SP	I agree that if they are kept interested there is no problem.	She is right.
C	I get the feeling that perhaps T sort of separates herself from the children.	It's more than that. T as a person isn't with them.
T	I don't understand.	
C	Well, this could be a misconception on my part, but it's as though, a feeling that you know more than they do. This is the feeling that I kinda have -- that you're the final answer to the problem.	The children know their opinion isn't valued.
SP	I understand what you said...I think that this is part of a new stage in teaching.	This is just a stage in development as a teacher.
C	I feel when you feel anxious, your way is to make things be in order...see? So the children have to...When I think of myself as a pupil, I feel rebellion in that kind of situation. I want something where I can move freely.	I feel like you push the children around to fit your plans and that would make me mad.
T	Well, I do like things in order when I'm up there, ready to teach. I have it planned out.	I do believe in following my plans.

In the above case the problem was never resolved, or even adequately engaged. Perhaps this was because of the differences in the way that Esther, the counselor and the supervisor interpreted Esther's problems, and because they were each focussing on a different facet of her classroom behavior. Such a difficulty - not being on the same "wave length" - may not be realized by C or SP until after the counseling session, as was the case here. Hopefully, this case shows how important it is for the counselor to know what T's concerns really are, to know what her <u>own</u> concerns are, and then to bridge the two different areas of concern. Thus, in the present case the underlying problem and its manifestation in the classroom are the same to T. The childrens' restlessness is not the behavioral manifestation of an underlying problem; it <u>is</u> the problem. C on the other hand, saw something quite different from what S perceived. C saw (1) a coping style in T that had to have things controlled and planned, and (2) even more deeply than this, an underlying anxiety which necessitated the kind of controlling behavior which T uses and is <u>good</u> at using. Thus, the classroom manifestation of the problem which C saw was not just a class being generally restless and ornery, but (1) a class that was restless for a reason, and (2) the reason was T's being distant from the children, being out of their reach, and thus being able to demand what she wants of them without their being able to get back at her or interact with her, except by being restless and venting their hostility this way. SP also saw a basic problem, but from her vantage, she saw it in terms of how much teaching T had done, how T uses her disciplinary techniques, and how much T seasons her need for order with flexibility. Thus, for SP, the classroom problem is the childrens' restlessness, not seen as simply as T views it, but not in the same terms as C interprets it.

Apparently, Esther's evaluation of the film feedback session did not change in retrospect. A year later she told her exit interviewer that "she hated the filming and thought it was a horrible experience. She thought that she would appear terribly poor in the film but when she saw it she thought she looked very good. She mentioned that she hated the tests and didn't care for the conferences either. She added at that point that she did like to give these kinds of tests to the children, but she did not like having it done to her. She especially did not like having to discuss the results of the tests and felt that she did not gain from it."

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NOTES ON HOW TO WATCH A FILM OR VIDEOTAPE

In watching a film, look particularly for the slight, subtle, but telling clue of dissociation between behavior and feeling, between what seems to be going on overtly or verbally, and the feeling attending it. This is a kind of incongruence, a door to what is unconscious, that may strike a teacher watching her film but which she cannot articulate. The following example from Dianne Lotts is a case in point (p. 57.)

T Well, I felt like I...was more artificial on the film than I realized...Did I seem artificial to you?

C Not really genuine with yourself?

T Um-hmm. I was upset that day,

SP You didn't look upset...You had the situation in hand. And, uh, definitely you were all poised...I don't know what you mean. What do you mean by artificial?

T Well, just the tone of the voice, and just little mannerisms here and there. Maybe inside yourself you don't notice them. But there are mannerisms that seem very artificial. The way I tap my finger -- little things like this that give you an overall feeling.

C (Musing) Artificial...Do you mean...?

T Well, just not the real...me, maybe.

C I felt that on the film you had a bemused detachment.

SP There was not too much smiling there. I don't know if it was nervousness, or...

T (In a challenging voice) I smile a good deal...More than CT.

In watching over and over the film which T, C and SP are discussing above it suddenly became apparent to the writers of this manual that what T was referring to was the fact that her external behavior was not a reflection of what was really going on inside of her. She smiled when she didn't mean to smile. (This is perhaps what SP was unconsciously referring to when she said there was not too much smiling.) T was anxious and yet looked calm. This lack of congruence is what T means by "artificial" and what C means by "bemused detachment." Basically T was not in touch with her own feelings, nor, incidentally, with the feelings of her pupils.

Another telling cue is the voice. Sometimes it may be distorted, particularly in the case of film-replay, and it should be made crystal clear to the teacher that the voice is distorted. But when the voice is high-pitched, or uneven, extremely rapid, monotone, etc., these may all be important cues as to what is going on with the person. For example, a high pitched voice may often be a sign of being hurt, of complaining (see the initial reactions of Barbara Nichols, p. 51). A rapid style of speech may be the verbal analogue of throwing enough mud and hoping that some of it will stick. Thus, in the case of Sally Finch (p. 90) she talked so rapidly because she felt that basically she had nothing to say, and that if she talked a lot and fast, that maybe she would hit on something of interest so that something of what she said would stick with the children. This behavioral style was a manifestation of Sally's low self-concept and sense of competence. The discussion of her verbal style led the counselor and supervisor into a moving interaction with Sally on how she saw herself and how others saw her.

FOUR WAYS THAT TEACHERS MAY EXPRESS EMOTION IN THEIR BEHAVIOR

In his Studies in Self Confrontation Nielsen describes four types of subjects, that is, four different patterns that his subjects typically used in associating their emotion (in his study, anger) with their overt behavior.

> Continual reference to the graphs and the various scorings led to the formulation of four types of angry subjects: 1. The expressor who showed what he was feeling; 2. The controller, who felt more than he showed; 3. The repressor who dissociated himself from the emotion which was exhibited, and 4. The stategic aggressor who was a role player and showed an irritation and anger that he did not really feel (Nielsen, 1964, p. 180).

Very few teachers fitted neatly into one category. However, it may be helpful to describe teachers' reactions in terms of these categories.

Laura Placette, a very open, sensitive person, was clearly an "expressor." Her emotions were transparent to anyone watching her. In fact, she had been so "exposed" on the film, her emotions and mannerisms, that she kept on shaking her head all during her viewing of the film -- as though she did not want to "be out there" as obviously as she was (Cf. p. 71).

At first sight Mary Sampson seemed to be a "repressor," but actually fits the "controller," a teacher who felt much more than she showed. Her counselor had described her as "a well-compensated introvert" with a rich fantasy life. Yet this rich inner life rarely appeared on the surface. As the recorder noted: "her manner is very calm and almost aloof. She rarely smiles at the children or laughs; in fact her facial expression throughout the lesson is rather stern." Though much of T's "sternness" was due to her conflict with her cooperating teacher, her containment of the emotion she actually felt -- when viewed by her on the film -- was so unexpected that her reaction was that of overwhelming surprise (cf. p. 68).

Esther Lowry, on the other hand, seems to fit into the "repressor" category. She showed a strong tendency toward denial. In fact, she was one of the few teachers who flatly stated that the film did not portray her as she is. Every attempt of the counselor to get to the emotions she might have been feeling was side-stepped by her. Rather she concentrated on different aspects of the situation, and every problem was seen by her in terms of circumstances and the reactions of the children (cf. p. 97).

Finally, Maggie Biggs was something of a "strategic agressor" although this phrase -- appropriate in Nielsen's study involving stressful dyadic interactions -- is probably too strong a term for a teacher interacting with elementary school children. In her case, this kind of role playing took the form of "putting on an act" or "hamming it up" (cf. p. 64).

In any case, though it may have a limited value only, Nielsen's categories offer a framework for understanding some ways that teachers may manifest their emotion through their verbal or gestured behavior.

PERSONAL-PROFESSIONAL DEVELOPMENT SYSTEMS DIVISION PRODUCT LIST

1. "Personalized Education for Teachers: An Introduction for Teacher Educators" is a manual giving teacher educators an overview of personalization concepts to enable them to begin development of personalized teacher education programs and courses. (1970)

2. "Personalized Education for Teachers" is a slide-tape presentation that provides information similar to that in the manual above. (1970)

3. "Personalizing Teacher Education" is a videotape for teacher educators giving an overview of personalized teacher education. (1969)

4. Personalization Research Reports -- This set of five components describes the research on which the personalization methods are based. (1968-1970)

5. "Creating Climates for Growth" is a widely circulated booklet that explains personalized teacher education to education students. It is accompanied by a discussion guide for use by teacher educators to help them introduce a personalized program. (1967)

6. "A Manual for Use with the Teacher Concerns Statement" describes how to score the Teacher Concerns Statement. (1970)

7. Comprehensive Personal Assessment System for Teacher Education Programs--A package of printed assessment instruments, manuals and explanatory pamphlets that will enable a college of education to install an integrated program of psychological assessment covering all its students. (1970)

8. The Assessment Training Kit consists of six separate manuals, one for each of five instruments in the Comprehensive Assessment System and an "overview" manual. The manuals train counselors in the clinical interpretation of the instruments, in preparation for a personal assessment feedback counseling interview. (1970)

9. "Counseling Teachers: Using Personal Assessment Feedback. Casebook I" is a manual for professionally accredited counseling psychologists describing assessment feedback counseling of non-volunteer teacher-clients when the focus of counseling is feedback about the teacher from psychological instruments she has completed. (1970)

10. "Camera in the Classroom: The Human Side of Videotaping Teachers" is a manual telling how to film or videotape undergraduate neophyte teachers with minimal discomfort to the teacher or disruption to the class. The manual includes some technical information, but emphasizes the human aspects of filming, sources of bias that can enter the filming process and recommendations based on extensive experience with live filming of neophyte teachers. (1970)

11. "Counseling Teachers: Using Video Feedback of their Teaching Behavior. Casebook II" is a manual for professionally accredited counseling psychologists describing counseling of non-volunteer teacher-clients when the focus of counseling is feedback about the teacher's behavior on video tape. This must be used in conjunction with Casebook I (manual #9 above). (1970)

12. "The 15-Minute Hour: An Early Teaching Experience" is a booklet describing how beginning education students' concerns about teaching can be aroused by an early, brief teaching experience. (1969)

13. "Meet Your Cooperating Teacher" is a color slide show and accompanying discussion guide addressed to students' concerns about relationships with their cooperating or supervising teacher. (1969)

14. "Impact of Personalized Teacher Education on Students and Faculty" is a booklet describing psychological assessment and counseling feedback from the point of view of those who experience it, the faculty and students involved. (1970)